

# The Bulletin

OF THE NATIONAL ASSOCIATION OF

## Secondary-School Principals

### Dramatics in the Secondary School



**T**HIS publication prepared by the American Educational Theatre Association describes the place of dramatic arts in the secondary school; it discusses the status of dramatic arts in secondary education; and it gives emphasis to teacher qualifications and methods and instructional aids necessary for the development of a varied and effective program. The concluding chapter offers recommendations on financial problems, on auditorium and stage facilities, and on dramatic arts books for the secondary school.

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of the  
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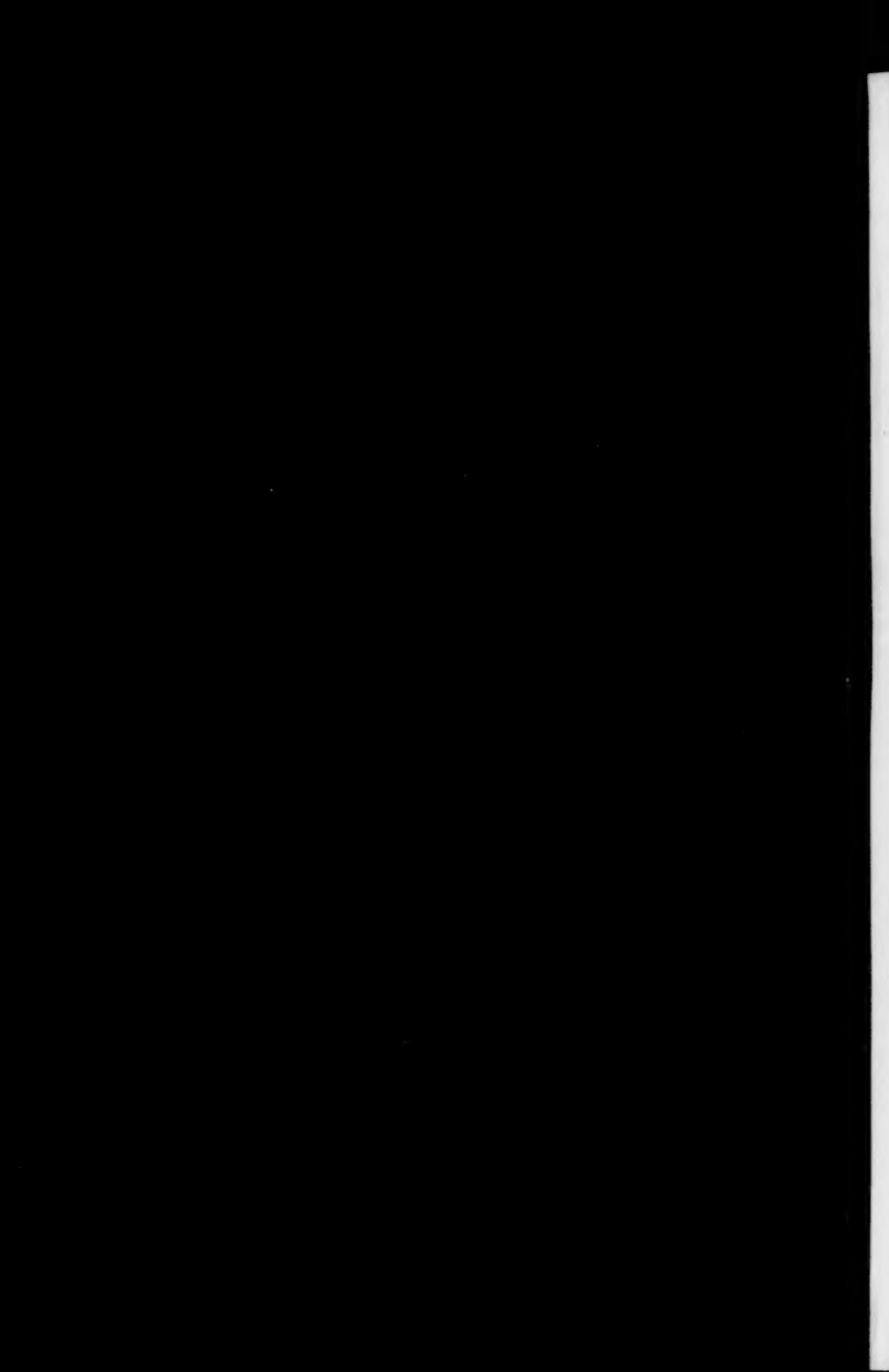
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# *Dramatics in the Secondary School*

*Prepared for*

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of Secondary-School Principals

*by*

THE AMERICAN EDUCATIONAL THEATRE ASSOCIATION

\* \* \*

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# The Bulletin

## OF THE NATIONAL ASSOCIATION OF Secondary-School Principals

A Department of Secondary Education of the  
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## THE NATIONAL ASSOCIATION OF SECONDARY-SCHOOL PRINCIPALS

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## Preface

**T**HIS theatre issue of *THE BULLETIN* was prepared by committees of the American Education Theatre (A.E.T.A.) working under the editorship of Hugh W. Gillis, San Jose State College, San Jose, California. The American Educational Theatre Association (A.E.T.A.) represents the school theatre on all levels, including high school, college, university, and children's theatre. The growing professional spirit among the teachers of the theatre is indicated by the increase in A.E.T.A. membership from 420 in 1946 to over 2,000 in 1949. The Association was founded in 1936 by members of the Speech Association of America to provide an effective agency for direct assistance in the problems of teaching theatre, and to represent the educational theatre nationally in educational and theatre circles. Its purposes are to encourage high standards of teaching, production, and scholarship in the educational theatre field by promoting co-operation among its teachers and workers; to help them with the problems by means of collective effort in a work program and through dissemination of information on developments in the field of the theatre, and to provide proper integration of theatre in the programs of educational institutions.

The preparation of this issue of *THE BULLETIN* is one method of carrying out these goals. Other activities include an annual convention, an annual children's theatre conference, regional conferences, and the publication of *AETA News* eight times a year. In October, 1949, the A.E.T.A. inaugurated the quarterly *Educational Theatre Journal*, which will now contain the project reports prepared by committees of the membership, previously published as separate pamphlets, and other articles on theatre and drama subjects of special interest to the teacher. The activities of the Association are supported by membership dues. Membership is open to anyone interested in the educational theatre.



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## CHAPTER I

# The Place of Dramatic Arts in the Secondary School

MARY T. McGRATH

**T**HE place that any subject should hold in the high-school curriculum must be determined by the fundamental philosophy which animates the educational program of the school and the society which it serves. American education by the Constitution is set in a framework of moral law that recognizes the true worth and dignity of the individual and of the brotherhood of man under the Fatherhood of God. As one of the great institutions of our democracy, the public schools have as their primary responsibility the preservation of our American way of life.

Accordingly, we may accept the statement set forth by Maritain in his *Education at the Crossroads*, "What is most important in the upbringing of man, that is, the uprightness of the will and the attainment of spiritual freedom, as well as the achievement of a sound relationship with society, is truly the main objective of education in its broadest sense." In the light of this statement, dramatic arts should be an integral part of the secondary-school curriculum. Art in its highest form is the embodiment of man's attempt to come to grips with the great issues of human destiny, to answer the fundamental questions that have concerned the mind of man from the beginning of time and that must be answered by each individual and each generation.

As never before in the history of the world, there is need to help young people to know harmony, to unify their sense of values, and to attain a sense of internal peace in the midst of external confusion. Unless education helps them to build up their inner spiritual reserves and to preserve law and harmony in their own lives, it will fail in its greatest responsibility to this and succeeding generations.

Of all the subjects in the curriculum, the arts by their very nature are best fitted to attain this end; and, of all the arts, drama, which is the har-

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monizer of the arts, is the one most eminently suited to this purpose. Some have called drama the synthesis of the arts, but the term denotes a materialistic process; whereas, drama is a thing of life, of growth, not a compound of many chemicals, though the various living participants that aid in production may use grease paint, scene paint, electricity and canvas, velvet and fustian in creating the total aliveness that is the play in action.

No one can deny that the dramatic arts in one form or another are an integral part of life today. As never before in history, the motion picture, the radio drama, and the legitimate theatre are made available to the world. Hardly a town or district in the country is without its community or little theatre group, its college or high-school production. During the war and since, troupes of road companies have gone from the great cities to visit the communities of the world. No institution that is so much a part of life can fail to find its place in the education that prepares young people to assume their responsibilities to the fullest of their potentialities in the society in which they live. If for no other reason than this, dramatic arts should be an integral part of the school curriculum.

But audience training, however important, is only one phase of this program. Creative, co-operative participation in play production is its very core.

Modern education, alert to the freeing power of the arts, and particularly of dramatization, centers the education of early childhood and pre-adolescence in these activities. They are used as a foundation for developing in the growing child self-reliance, intellectual curiosity, a sense of responsibility, and a harmonious adaptation to the world about him.

The high schools are receiving the products of this kind of education. If the inner unity of the child as he emerges into adolescence is to be safeguarded, continuity of experience should be provided. Too many of our secondary schools are still bound by the traditional and allow their goals to be set and their curricula to be designed according to such unrealistic demands as college entrance requirements, when, for at least sixty per cent of our pupils, high school provides terminal education. Experiential learning should be afforded in the high school as a natural growth from the earlier school curriculum. Thus, organic unity essential to the attainment of spiritual freedom can be preserved.

No activity of the school is more communal in its nature, or more diversified in the talents used, than is dramatic arts. Through participation in this activity, latent talents are discovered and cultivated: the over-aggressive

pupil subdued; the shy encouraged and given self-confidence. Each one according to his talents, five or two or one, is given an opportunity to serve the common good and reap the rich benefits of participation in a creative endeavor. This is democracy functioning on the highest plane, where all gifts of mind and heart of all the children of all the people are inspired to give creative expression in a thing of beauty. Here is training in worthy citizenship in a democracy and in the kind of leadership that recognizes the worth of the contribution of each individual in the group and the interdependence of each upon all. Here, rightful authority emanating from the confidence of the participants in the arch-interpreter, the director, functions to unify the work of all who participate in a design of order. Thus, dramatic arts, in turn, render service to the greatest of all arts—the art of living.

### The Administrator's Obligations

CHARLES A. SEMLER

**I**F one subscribes to the conception of education as a stage on which pupils learn only by performing and that teachers are most effective as "stage-setters" and directors, then the place of dramatic arts in the secondary-school program must be recognized as a very important one. In any particular phase of the school program, it is most important that the administrator help those concerned with it work out specific, primary objectives which are in agreement with the general objectives and philosophy of the entire school. It is especially important that this be done in the field of dramatic arts—which, like athletics and music, has greater secondary values and objectives than some other parts of the school program, objectives which might easily and often do become primary.

The next task that an administrator has in setting up and maintaining a good program in this field is to get and keep a good teacher. This is elementary, but its importance cannot be overemphasized. The teacher, in any phase of education, is still the most important factor in determining its success or failure. But because the dramatic arts program deals with attitudes, appreciation, and interpretation and is not a "cut and dried" subject taught from a textbook, the teacher becomes an even more important factor in this

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field. The administrator should see that the teacher is well trained in the broad field of general culture and education, and specifically in this chosen field. He should be sure that he is imbued with the milk of human kindness and understanding. He should pay him a good salary. If at all possible, give him time off in his daily schedule to compensate for the endless extra hours which he must put in. If this cannot be done, pay him extra for his time, according to a definite schedule which is uniform for all the school. And most important, give him unfailing support and understanding in working out his program according to the objectives which have been agreed upon.

In a program as varied and comprehensive as the modern secondary-school program, one of the most important jobs of an administrator is that of assuring proper co-ordination and understanding between its component parts. Nowhere is this more important than in the dramatic arts program. To be effective, it cannot operate in an entirely isolated, definitely circumscribed area. It must reach out and become an important part of many of the other subject-matter fields. This is especially true in the fields of English, social studies, languages, and music. This means careful and constant co-ordination and common understanding of objectives, techniques, and time allotment. On the other hand, it is most difficult to fit production of dramatic performances into the program of the remainder of the school. Such productions invariably take pupils away from other work and tend to interrupt the smooth day-by-day operation of the school. They also have an emotional effect on the school and can be a source of irritation and misunderstanding unless they are carefully supervised and planned far ahead of time, and unless their purpose is understood by the entire faculty, student body, and community. As far as the author knows, there is no "rule of thumb" which will always govern this operation except the old "rule of reason."

In the modern high school, certainly, the educational program and activities can no longer be circumscribed by those which take place in the narrow confines of the traditional classroom. The old distinction of curricular and extracurricular activities has broken down. All activities of the school which are educational are now "curricular" (and only those activities which have definite educational value should be carried on). Consequently, the dramatic arts program is now a definite part of the school curriculum and, as such, must be given a place and time in the program of the school. It is the job of the administrator to see that this is done. It is his job to see that it is no longer to be treated as a "poor relation" to be patronized by eccentric mem-

bers of the school at such odd times as they can find, when nothing else interferes.

In order to integrate the dramatic arts program successfully with the school curriculum, the administrator must break down the traditional prejudice present in the minds of a great many teachers that dramatic arts, along with music, competitive athletics, and other activities which have not yet become formalized, do not have the same educative values that the traditional subjects have long been thought to have. In order to do this, it is often necessary to carry on a complete program of re-education and of re-orientation in educational philosophy. It cannot be done successfully overnight or by a mere order issued by the top authority. It can be accomplished by a long and continuous program of education.

In the author's estimation, physical facilities are of less importance than a good teacher and a sound educational philosophy in any field of education. Still, it is a severe handicap to have to get along in the dramatic arts field without adequate facilities. You can't "make bricks without straw," and it is difficult to carry on a good program in this field without some stage facilities and properties. Certainly it is not the writer's purpose to try to define what is adequate or desirable in every given situation, for it is not the same for any two schools. But it is the job of the administrator to see that the best that can be afforded is provided. Because of the fact that some income is received through public performances of the dramatic arts program, in too many instances the feeling has grown up that this department should be self-sustaining and limit its facilities to what can be purchased from such funds. The writer believes it is the job of the administrator to break down this feeling. He should no more hesitate to ask for public funds for needed facilities in the field of dramatic arts than he does in the field of chemistry or home economics. He should never let this or any other school activity be put on a "profit-making, cash-and-carry basis."

On the other hand, it is the job of the administrator to see that the dramatic arts program does not "get out of hand." There are certain parts of the modern high-school program which the writer likes to call the "glamour girls." The most conspicuous of these are competitive athletics, dramatic arts, and music. No parts of the program can and do contribute more to modern secondary education than do these three. But because of their secondary entertainment values and their inherent appeal to pupils, public, and faculty, it is possible for any one or all of them to usurp the center of the stage and have the entire school program gravitate around them. Now and

then, one hears of a school known as an "athletic" school, a "music" school, or a "dramatics" school. It seems to me that any of these adjectives is a dubious compliment. The thing which a school should strive to be known for is a broad and sound educational program which includes vigorous offerings in all these fields. It is a very difficult thing to guide or restrain a phase of the educational program which has become too vigorous at the expense of other parts, but sometimes it is the job of the administrator to do so.

A good dramatic arts program should be varied. It should include work in all the forms of dramatic expression. The presentation of a few formal performances for the public will hardly suffice. Full advantage should be taken of all the new and modern trends of dramatic expression—movies, radio, and, now in the offing, television. It is the job of the administrator to see that the opportunity and facilities for such a varied program are provided. With the wide spread of these modern means of expression, this is usually possible in part at least.

Finally, it is the job of the administrator to help provide proper stimuli for this program. The means for doing this are many and varied. The important job is to see that they are used to provide the maximum number of participants. Providing numerous opportunities for pupils to perform in



Scene from a dramatization of the short story, *THE SIRE de MALETROIT DOOR*, given by students of the B. M. C. Durfee High School, Fall River, Massachusetts. Directed by Barbara Wellington. (Photograph, Courtesy of the National Thesplan Society.)



front of their fellow-students in assembly and other programs is one of these very effective stimuli. Some system of awards is another one. Recognition through the National Thespian Society has been very helpful in many schools. There are many others of a similar character which can be and have been used.

The dramatic arts program, used as an integral part of the program to give the maximum number of pupils an opportunity to modify their behavior to the best social and personal ends, has no superior in the whole range of educational activities. It should, therefore, be one of major and continuous concern to the school administrator.

### The Administrator's Point of View

FRANCIS L. BACON

**T**HE point of view of the administrator, whether it be in respect to dramatic arts or any area of educational activity, should be primarily rooted in a consideration of balance. The administrative concept assumes an executive position which carries a responsibility for leadership in ideas and an obligation for getting things done.

Under the modern sensitivity toward the democratic way of "doing things," the administrator may not move so resolutely or with such dispatch as formerly. This trend, of itself, when forceful and narrow interests are in the saddle, often makes for balance. It is more difficult today than it once was for a high-school principal or school superintendent to restrict the pupils' activities to his personal desires. The wider interests and more extensive knowledge of today's teachers, pupils, and parents develop an increasingly broader expectation of the values to be realized by the school; yet, much too often, schools will be found with a single sport or with a band for example, developed out of all proportion to other desirable activities.

Observation seems to indicate that few of our present administrators actually instigate these narrow programs, but, seriously enough, they too often ride along with them. In general, specialized interests or pressure groups are the sources of initiation and maintenance for such distortions in school practices. The specialized interest may come from an aggressive person of ability on the school staff or from a similar person who has influence in the sup-

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porting community. The pressure group is usually formed about the type of leadership just indicated.

Interestingly enough, it seems that examples of unbalanced interest appear less frequently in the dramatic arts than in other areas of school activities. Some startlingly distorted cases may be found in the somewhat kindred area of interscholastic debate, but the typical examples of overplay are on the athletic field. However, this business of overemphasis can be found too in dramatic arts, but it has been the writer's observation that classroom teachers are more likely to constitute a brake upon overindulgence in school drama than in other matters of the so-called extracurriculum.

There seems to be a large sensitivity to the drama's interference with classroom work. Principals, in particular, are responsive to such reactions from classroom teachers. Moreover, many high-school administrators are bothered by the so-called "extra demands" which emanate from a large participation and a prosperous business in the realm of the school theatre. Evening rehearsals, for example, are a worry to administrators, and too often with much reason.

It appears, also, that the majority of principals are more or less familiar with other major activities, while most of them have had little if any specific training or performance experience in dramatic arts. It may be interesting, if not illuminating, to point out that a surprisingly large number of high-school principals arrive at their administrative jobs *via* positions as athletic coaches.

Now, it seems sufficiently clear that the foregoing slight analysis of the typical administrator would indicate that he is somewhat out of balance when it comes to an evaluation of the place and character of dramatic arts in the typical school. Yet it is generally agreed that the administrator, more than anyone else, is concerned with all matters of balance. A good school will obviously have some specialists on its staff. Doubtless, at least one of these should be the chief teacher of dramatic arts, but the principal should be a generalist, if for no better reason that he may wisely counteract the always possible overemphasis of the specialist.

Whatever the situation may be, the administration will be expected to lead in fending off the extremes, in reducing the inequality of the educational opportunities, and in providing curricula that are designed to meet the varying interests and abilities of the school's population. If teachers, or parents, or both think that there are too many "shows" going on, the high-school principal will soon hear the complaints and will realize that he is expected to do something to relieve the problem.

Historically, it will not be inaccurate to affirm that the typical high-school administrator has not been interested in or even favorably inclined to the recognition of dramatic arts as a department, or subject, or school activity on a par with such performing skills as athletics, or such performing arts as debate or instrumental music.

All of these other activities have achieved an earlier and a more emphatic recognition, but in the past twenty-five years, in particular, the dramatic arts have made tremendous gains. It is not amiss, however, to note that proper or adequate recognition still has a long road to travel to overcome the disproportion that still exists. For example, properly designed auditoria, stage facilities and equipment, and especially the space so much needed for the various accessories for suitable recognition of dramatic arts are seldom comparable relatively to those facilities which are provided for athletics or for music.

The word "relatively," just mentioned above, suggests the true significance of this point about comparable recognition. A properly designed stage, for instance, with proper use will care for considerably more individuals in active participation during the school year than will be true of the typical football field or basketball court, important as these are. Let no one assume that the writer's argument is to reduce these other activities. It is rather quite to the contrary. The point to be made is that provisions for dramatic arts can and should be relatively comparable, a condition which is not generally true at present. There are values in the dramatic arts justifying a development in extent and character that will make them comparable, on any relative basis, thereby affording equal recognition for all worthy pupil activities. But in this article, it is the immediate purpose to show that the administrative point of view has not been sufficiently broad in concept or adequately alert in operation.

It is the writer's contention that the typical high-school principal does not, as yet, see the place which dramatic arts should play in his school; that, in respect to the principal's essential obligation of maintaining a balance in values, his leadership has been and is now less than it should be.

Now, may it be stated quickly, before high-school principals rush upon the writer *en masse*, that superintendents, who, as school administrators, have even larger responsibilities for the getting and keeping of balanced educational values, are much more "suspect" in this matter under discussion than are principals. In respect to the dramatic arts, the superintendent is more likely to be in a position where his leadership can determine the introduction

of a new course, the employing of a gifted teacher, or the influencing of a decision which will provide physical facilities. Too often the school principal, or the teacher of dramatic arts, takes his case to the superintendent only to find that a constructive solution is not forthcoming.

Up to this point, we have considered the administrator's basic responsibility for maintaining a balance in educational values with the assumption that by and large he has not lived up to this fundamental philosophy when it comes to dramatic arts. Thus far, illustrations of the lack in a balanced point of view have been confined to the field of the so-called extracurriculum. It might be forcefully maintained that this field is of first concern because most of the activity which centers about the dramatic arts will be found outside the classroom, in fact, outside the regular daily schedule of the school.

Suffice it to say—finally—that those administrators whose point of view would seem to be in tune with the developing scene, are ready to make a much larger place for the dramatic arts in the extracurriculum than has usually been the case. These administrators know that, for those pupils who are not already a part of well-established activity programs (a large part of their school populations), the drama in all of its various manifestations can offer peculiarly rich values in nonschool time. These administrators are aware, too, that this nonschool or so-called leisure time carries the leverage that can make or break the real effectiveness of their schools. Knowledge and understanding of the values which are inherently a part of dramatic arts programs would, if put to work intelligently, inevitably result in greatly increasing these programs and would bring about a desirable balance in the extracurriculum.

#### A PLACE IN THE CURRICULUM

Whenever extensive recognition comes to an activity within the extracurriculum, there is an inevitable transfer to the regular curriculum. It is by such means that, over the long years, the school curriculum has been enriched again and again. It is in such manner that the outcomes of interest in the dramatic activity have infiltrated into full curricular recognition.

The modern, relatively large high school now offers within the framework of its regular curriculum specific courses in dramatic literature, stagecraft, costume and make-up, and the more generalized course in dramatic arts. The activity incident to stage production in this type of school will generally stem directly out of these courses, and, in fact, a considerable amount of the preparation for the public performance will probably be done in school time.

The principal of this type of school will usually be an enthusiast as to the place and values of such courses. Fortunately his kind is growing in number. Even schools once thought too small for such differentiation in course materials are finding ways of linking the best of dramatic literature into the regular English courses, and by this we mean more than the time-honored inclusion of certain plays of Shakespeare. Such classes may devote less time to the indestructible Bard-of-Avon in order that there may be more study of the drama of the past fifty years. In fact, in the use of modern dramatic material, including motion pictures and radio, as integral parts of regular courses in English, the typical administrator is likely to be more enthusiastic than is the typical teacher of English.

It seems to be true that the modern administrator is keenly aware of the great need to give the high-school curriculum content a dynamic rejuvenation.<sup>1</sup> It is equally true that there is no point at which the administrator would like to begin this process so much as upon the content of the standardized English course. Here it is that he welcomes the spirit, meaning, and motivating qualities of dramatic literature, more than he does its dramatic form on the stage of the school auditorium, where he is likely to limit his interest to whatever the graduating class comes up with under the guise of the "Senior Play." The more the teacher of dramatic arts can devise ways and means of getting his preparation for stage productions into the regular classroom, the better the typical administrator will like it, particularly, if it can become a part of the regular English schedule.

In smaller schools it is more difficult to offer special courses and peculiar arrangements unless there is a willingness on the part of the administrator to ignore the rigidity of traditional concepts of operation. In such cases there is often an amazing accomplishment in the desirable integration of school curriculum and activities. Sometimes, too, the rapid coming and going of administrators in these small schools may turn up a young man with recent training and experience in dramatic arts who is not unwilling to experiment with the assets of his community to the advantage of his dramatic program.

The best of these small school administrators see a large and promising opportunity for the values within the dramatic arts to offer a wide and meaningful participation to an entire community. Such administrators are eager to find the teachers of talent and training who will likewise see the long-term possibilities in these communities and who will not too eagerly succumb to the temptation of overspecialization.

## A CHANGING POINT OF VIEW

Enough has been said to indicate that this writer believes that there is a changing point of view among administrators relative to the dramatic arts, and that, over the long term, the point of view is increasingly favorable. There is ever the accompanying question of pace in a movement of change. The pace is never rapid enough for the enthusiasts, while it is much too fast for those who are opposed to the change. The majority of classroom teachers, for example, probably think that dramatic arts are coming along much too rapidly. The administrator must consider this in working out his own position. It does not necessarily mean that the pace must be reduced, but perhaps only that the change must be justified.

If the administrator is to accept the objective of seeking desirable development in the dramatic arts, if he is to lead, as we assume he should, in the search for it, the need for an effective justification of his proposals or efforts toward change is of paramount significance. This means, first of all, that he must be equal to the task of representing the dramatic arts as just as important in the educational process as are traditional or other competing courses. If he can do this effectively, he will have no fear of the bogey of "frills" which is always thrown at courses and materials which are new to the curriculum. The writer sees no conflict in the application of the generally accepted theories of modern educational philosophy to the purposes and practices which are recognized parts of the field under discussion.

Modern psychology, too, affords support for the case of dramatic arts. The administrator who is properly aware of the demands of the present day will not be lacking in ability to develop a sound psychological base for his support of a changing point of view favorable to the dramatic arts. He will not find it difficult to demonstrate that the materials of drama constitute an effective means for creating the desire and extending the ability of pupils to learn.

It is by an understanding and appreciation of such basic values and by an intelligently planned use of these values that the administrator will help to determine the pace of the change—a pace that will be commensurate with each particular situation. Moreover, change that is predicated upon values which are effectively set forth and that is understood and supported by teachers, pupils, and parents, becomes a part of a stabilized evolutionary process. It is through such a process that the progressive-minded administrators are coming to have an increasingly constructive point of view in respect to the place and character of the dramatic arts.

This constructive point of view will give to dramatic arts the recognition that will: (1) integrate values from the field of drama throughout the courses in English, (2) enlist the interest and varying degrees of participation from the entire student body in desirably selected major productions, (3) extend experience in dramatic arts beyond such productions intermurally and intra-class so that those pupils who most need this experience will have a chance at it, (4) provide specialized courses in the upper two years of the secondary school to satisfy the peculiar interests and talents of certain pupils, (5) realize the magnificent opportunity which lies within the fields of the fine and dramatic arts for significant integration, (6) provide teaching personnel, adequate in training and number, (7) fully develop co-operation with the community toward an understanding of the school policy and program, and (7) expertly plan and efficiently utilize physical facilities necessary for a reasonable realization of these values.

### Values to the Pupil

DINA REES EVANS

IN 1929, as part of a graduate thesis at the University of Iowa, the writer made a nation-wide study of the teaching of dramatic arts as accredited courses and of the production of plays in secondary schools. A report of this survey may be found in *Footlights Across America* by Kenneth Macgowan, Chapter XI, titled "The High Schools Breed a New Audience." The values listed by teachers as actual outcomes of dramatic training were illustrative of the now established philosophy underlying such teaching in the high school.

The values claimed most strongly by these enthusiastic workers had to do with "reshaping personality." Almost universally acclaimed outcomes of student participation in dramatic activities were the development toward maturity through social co-operation; an understanding of human emotions and relationships through the interpretation of life situations; the sublimation of erotic impulses and antisocial tendencies; and the inculcation of ideals of life and conduct.

For a doctoral dissertation, the writer followed the 1929 survey by setting up an experimental study whereby outcomes could be observed and to a certain extent measured. This study was made during the years 1930-32 at

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the Cleveland Heights High School and is reported in some detail in *THE BULLETIN* of the National Association of Secondary-School Principals for January, 1948. Careful observation and psychological measurement of seventy-five pupils, most of whom were "problem cases," gave pretty clear evidence of a trend toward better social adjustment and more wholesome behavior on the part of those participating in dramatics, as compared with the members of the English class "control" group whose behavior patterns grew steadily worse.

In preparation for the present article, the writer sent out to selected former pupils the following request: "Please write me a letter stating quite frankly just what your high-school training in the dramatic arts has done for and to you." Excerpts from some of these letters follow, giving the same general picture as the 1929 survey and the 1930-32 experimental study.

*Dramatics Aid in Maturation.* "Through its (the dramatics club's) system of apprenticeship, you learn to work, take orders, get things done. In this trial period of proving your capacity both to players and yourself, you begin to tap the inner springs of existence. You work with your body and voice and develop them into flexible, well-controlled objects of your mind. You can reduce tensions within yourself and make the meek introvert into a well-rounded personality. As you work . . . you begin to develop your leadership, initiative, ability to organize, direct activity. A little thing called character is taking better shape, is becoming more defined, polished, and consciously directed towards what you want to be." (*Rita Bates—Sophomore, Northwestern*)

*Dramatics Provide Group Activity.* "I learned to work with people. No play is a success unless the cast, the crew, and everyone connected with the play is co-operating, and so it is with life. Thus the dramatics training I received is also valuable training in living. The people I met were, and still are, inspiring and influential friends. There never arose, so far as I know, among the great majority of these people, any discrimination against a person because he differed from them in color or religion. This is an important contrast to many people of high-school age and of all ages." (*Chester Gordon—Freshman, Harvard*)

"In our particular high school, it was the dramatics club which, more than any other school organization, had strong group solidarity, giving the most as a group to the individual and calling forth the most from the individual to the group. Now just how did this group force operate in our organization? . . . By its mere existence, it gave a sense of status, of per-



formance, of importance, and of fitting in somewhere to a bunch of people who needed this badly." (*Dorothy Tobkin—Freshman, Radcliffe*)

*Dramatics Give an Introduction to the World.* "You know that dramatics is not my major interest. My line is engineering, but strangely enough, Heights Players had a good deal to do with steering me in that direction. The switchboard got me interested in electricity. I don't think our experiments with salt-water dimmers in the Little Theatre closet made the custodians very happy at the time; yet that was the sort of thing that helped land me in electrical engineering." (*Curt Levis—Case School of Applied Science*)

"My stagecraft course proved invaluable in college and afterward in my experience in department stores. I guess I could just keep on going about my gratitude I received in high-school speech. It was more than a catalyst; it gave me an opportunity to participate in theatre from every angle and in every phase. As a result, my present job is all the more thrilling." (*Joyce Arnoff Cordoy—Playhouse Publicity Assistant*)

*Dramatics Prepares for College.* "Perhaps the best way to begin is by saying that I have been as successful in college dramatics as anyone could hope to be, and I attribute this success to my high-school training. Although my main interest in dramatics is in the acting field, I feel that Heights Players taught me so much more, both in the technical and the actual organizational fields. Without knowing it, I had learned lighting, staging, costuming, makeup as well as acting." (*Janice Gluck—Sophomore, Ohio State*)

*Dramatics Embrace All the Arts.* "I am also convinced that this training began my appreciation for the arts—not just the theatre in which I am keenly interested, but also in art, architecture, and even music. I began to look for more in plays and in motion pictures than sheer entertainment value. I began to evaluate by comparison. I also developed a sense of toleration for exponents and participants of the arts, most of whom I had always considered much too affected and arty." (*George Hackett—Graduate, Amherst*)

"Above all, dramatics has given me an appreciation of art and all types of artistic expression. Dramatics has put a love of whimsey and imagination in me. Things aren't only black and white, but they're beautiful and delicate. There's more to this world than just cold reality. There's mystery and enchantment. In my humble opinion, there is nothing like high-school dramatics for developing character, stimulating imagination, and building up a love of beauty and art." (*Mary Ritchie—Freshman, Oberlin*)

The foregoing attitudes expressed by pupils who have gone through an experience in secondary-school dramatics can well be summarized by a quotation from the letter of Joel Rubin, who at the time of writing was a junior in the Case School of Applied Science. "Very informally here are some of those aspects which I consider important: a fine discussive spirit leading to openness of mind and resulting stimulation; education in cultural angles of art, music, theatre, dance, *etc.*; the ability and the necessity to work with people and that means watching, discussing, talking, laboring; an attitude found in theatre circles that tends to treat each person as a separate entity, an individual entitled to any and all rights of the others, each one with a little of the artist in him (which may or may not have been stopped in development); eventually, self-reliance, a broad look at the aspects of humanity, a willingness to shoulder the burden."

In the 1949 *Yearbook* of the Association for Supervision and Curriculum Development, the report titled "Toward Better Teaching" lays down seven major characteristics of good teaching: (1) fostering security and satisfaction, (2) promoting co-operative learning, (3) helping pupils develop self-direction, (4) fostering creativeness, (5) helping pupils develop values, (6) providing opportunities for social action, and (7) helping pupils evaluate learning.

The outcomes of the dramatics program as expressed in the letters from these young people clearly indicate that the arts of the theatre are essentially educational in the most modern sense, and that, where the development of the pupil is of chief importance, dramatics should be one of the major parts of his preparation for adult life.

## Values to the School

CORDA PECK

**D**RAMATIC art offers many values in the high school where there is an adequately planned program. Some of these values are more obvious, more visual, more immediate; others are less measurable and more distant in their benefits. In literally thousands of schools throughout America, young people from a very early age through high-school and college age are seeking the various types of training and experience afforded by dramatic arts. They want work in dramatic arts for different reasons: for fun; for training that will give them better voices, better physical carriage, greater poise, more

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courage; and various psychological, vocational, and recreational reasons are given for these choices. These pupils' demands are affecting education, affecting the building of theatre space, the provision of teacher-directors both trained and untrained, and the allocation of time either within the curriculum or outside of it.

It is natural to inquire into the influences that an increased participation in one of the great arts will have on the entire school. The art of the theatre is one in which many individuals and groups participate. It is commonly called a group art, for it is not actors alone who bring a play or a program to life, not even in the legitimate theatre. In the major school production, it is not uncommon to find 200 to 300 people contributing directly to a creative expression in its various phases. Besides the plays which drama groups present, there are the many school projects which call for collaboration with other groups and classes in the presentation of programs which are dramatic in one or more phases and which frequently accomplish a larger participation: school assemblies, original programs for special days, programs for the Community Chest and PTA, various rallies, programs of patriotism, programs for brotherhood, for world co-operation, for world understanding, programs for commencement. These are large, co-operative efforts. They may bring many trained and untrained pupils together to produce a program with a purpose; they are important to the entire school community.

In our American high schools, there is a growing awareness among pupils that they wish knowledge, experience, and understanding of the fine arts. In many it is unexpressed longing. Desire to enjoy music, drama, and art is natural in a people in times of peace. The desire gives evidence of a people shaping its own culture. The creative longing is natural; it would seem to indicate that part of the educational program should be directed to the fulfillment of that desire. In planning to offer music, drama, and art to a school, appreciation and enjoyment of these arts by large numbers of pupils are major objectives.

A pupil's pride in his school for the opportunities and experiences it offers is no small matter. Just as pupils are glad that others are playing football, studying the violin, or making vases, though they are not among them, so they are proud of a strong dramatics program. They frequently express their satisfaction, approval, and pride in activities they think help give cultural knowledge, personality development, and specialized training. They appreciate having such opportunities offered so that they can benefit indirectly, at least. They come to know through observation that, in a school

which has a good dramatics offering, all public programs will tend to be produced on a higher level, and thus they directly share in the values.

If, in the school, a group of boys and girls of mixed races and nationalities, of different religions, and of different social and economic levels can be brought together for the purpose of producing a program, they will do more than produce a script. They will become a center of unity for the differing and all too often disparate groups making up the total student body. The activity will involve research, discussion, the examining of prejudices, a sharing of responsibility, a recognition of another's abilities, and the appreciation of one another's contributions. The production of the program will involve living together for a considerable time. The sequence of talking, working, and sharing usually results in the desired appreciation of each other. Thus, there emerge new attitudes which will be felt throughout the school.

There is great need to make our schools and communities sensitive to the problems of the world. This is particularly easy to do by means of extemporaneous dramatics. We have always studied history and repeated famous speeches; we know that ideas are determining forces in history, but we also know that facts alone seldom change conditions. "Our job," says Torres Bo-



Presentation of a radio drama by students of the Scottsbluff, Nebraska, High School with Edna Speltz as director. (Photograph, courtesy of the National Thespian Society.)

det, director of UNESCO, "is to give people the spirit, the wish for change in intercultural and international relations."

Whether through special programs or through the presentation of plays, the dramatics activity in high school can assist ably in establishing a sense of pride among all pupils in the institution, can do much to create and sustain that element of unity so important in any smoothly functioning school, and can help give to the entire school a sensitivity to community and world problems.

### Values to the Community

LAWRENCE D. SMITH

**N**O other field of secondary education offers greater opportunity for the transfer of values to the community than does that of the dramatic arts. The dramatics medium of expression has a universal appeal, unbounded by age or educational background; it is available in a wide variety of forms to challenge either active or receptive participation. Consequently, participation in any of the numerous channels of the dramatic arts is one of the few school activities which directly affects adult life and community activity.

The dramatic arts furnish one of the finest of all educational fields for the learning of the lessons of democracy which will produce desirable citizens. This learning is made particularly functional through the opportunities of direct participation; thus democracy is learned on the stage of experience rather than through static textbook and lecture methods. Lessons learned in high-school dramatic productions are directly applicable as the pupil grows to maturity and becomes a leader in the affairs of the community.

The dramatic arts program provides an excellent bridge between the school and the community in many ways. As a recreational outlet the school dramatic productions provide evenings of worth-while enjoyment to the adult community as a welcome relief from the ever present motion picture. The school play is often the only live stage play that the citizens have any opportunity to experience. If the plays are well chosen and produced, the performance will not only entertain but also stimulate a positive reaction which will awake the entire citizenry to improvement of social conditions or appreciation of social values. This double impact can come both from viewing the production and from contact with the student players as they prepare to present it.

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The homes of the community are drawn closer to the school through the dramatic productions. The excitement of casting, rehearsal, and production is contagious and is soon transmitted to the home environment of each of the participating pupils. The progress of the production becomes a meal-time subject of discussion and, as a point of contact, provides a wedge by which innumerable questions concerning school life are raised and answered. As the teacher of dramatic arts learns to know his players and workers, he also extends the circle of his home acquaintances until the production becomes the joint possession of all the families which are touched. Any parent who has gone through the throes of laboring with an adolescent son or daughter in a production of a high-school play can attest to this. But what finer way could there be of sharing a joint responsibility in the development of positive growth in the life of a boy or girl!

The preparation of school dramatics usually reaches out to touch the main street businesses of the average community. The solicitation of patronage and advertising, the display of publicity, and the collection of props are but a few of the aspects in which the community business folks are asked to co-operate. As these commercial people are drawn into the school activity, they too begin to ask questions, the answers to which serve to acquaint them better with the school program and personnel. As these business people feel they have a part in the dramatics production, it becomes an easy step for them to develop some sense of responsibility toward the success of the performance. By judicious handling, the school play can thus contribute to warmer relationship of school and community which will improve not only the dramatic arts but also the entire school program.

In like manner, the high-school theatre brings the pupils and the educational institution into close contact with the newspaper and radio of the community. Contacts for publicity and advertising serve to create good will and to tie the expressional community agencies into a co-operating whole. Even the motion-picture houses may be brought into this association through the use of advertising trailers.

A superior drama program gives to the school and community a focal point of pride and loyalty. The showmanship involved in dramatic production compels attention of pupil and adult alike and provides a common ground for local pride.

The technical instruction furnished by the school dramatic arts program becomes a functional aspect of community life as it is applied to the many types of theatricals sponsored by local groups. The Rotary home talent show,

the church pageant, the Chamber of Commerce play, and countless similar endeavors furnish an ideal outlet for dramatics training. The quality of this training will be reflected in the community through the standards of the group performances and the popular acceptance of the offerings. Frequently, the school can act as a laboratory, providing personnel and method for community dramatic undertakings, and thus raise the standards of presentation and appreciation.

Finally, the dramatic arts activity of the school integrates community life by making a direct contribution of its productions and performances to the citizens of the community. Dramatic groups with various types of presentations may be sent out into the community at the invitation of local clubs to present programs. In this type of service, the pupils come into close personal contact with the adults of the locality, while the audiences are able to see close at hand the work of the school. Such contact is helpful to both in the co-operative task of community building.

The dramatic arts program can serve to release the community vision and understanding which may be bound by the press of local conditions and environmental factors. Communities which are essentially industrial, commercial, or agricultural in nature can be awakened to what is going on in the world in other places and among other people through the medium of stage productions. In this day when all parts of the world have been drawn so close together through science and invention, the imperative need for such understanding of our foreign neighbors has been universally recognized. The school theatre provides the stage upon which those world neighbors can appear as in their own habitat and in circumstances that will promote sympathetic understanding and tolerance.

As the school theatre mirrors the lives and problems of people, it enables the citizens of a community to understand better the actions and reactions of themselves and their associates. The witnessing of the development of character and plot in the school stage offerings may well broaden the concept and understanding of human relationships of the audience. If the play has been chosen wisely to help interpret a community problem or situation, the indirect approach may even by subtle suggestion help towards a positive and beneficial solution.

The school play, if well done, can so touch the emotions, the well springs of human actions, that the citizens of a community may be stirred to attain tolerance, integrity, higher standards of morals, and many other desirable traits of character. Almost imperceptibly, the school dramatic arts pro-



gram can plant the seeds of higher standards and ideals, of desire for a better life, of aspiration for a nobler character. If the community is to be raised above the mundane, surely these contributions are priceless ingredients.

If the school theatre refuses to be prostituted to popular demand, it can infinitely raise the level of appreciation for worth-while literature and drama. By persistently retaining high standards, the dramatic arts program can so educate the school players and the community members that they will be able to evaluate what they see and hear on the stage, screen, and radio. By long association with the good, the pupil participants of today, who will be the audiences of tomorrow, may carry into the community educated tastes which will raise the entire cultural level.

The simple enumeration of the values of the school dramatic arts program could be extended almost endlessly. To summarize the whole matter in a single concluding sentence, it can be said that, since dramatic presentations are living reflections of life itself requiring the co-operation of all community agencies in an active or receptive manner, all the citizens of a community can gain improved cultural, social, and political values from them. The possibility of realizing this outcome is one of the greatest challenges to the school theatre.

## Character and Personality Development

COL. CHARLES C. MATHER

**A** COURSE in dramatic arts at the secondary-school level has no cause for existence unless it can make a constructive contribution to the general purpose of secondary education. As far as this article is concerned, it is assumed that the primary purpose of education at the secondary-school level is to prepare young people for life in the democratic society developed in the United States. It is further assumed that the process of making a living is only a part of such a life, preparation for which includes, among other things, strong emphasis on the understanding of American ideals as a means of inculcating loyalty to them.

The American ideal is based on the assumption that each citizen possesses sufficient intelligence and character to participate in running his own government. In the majority of instances, it can be assumed that the necessary intelligence to meet this requirement of the American ideal is possessed

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by the pupil in the secondary school; otherwise, he would not have progressed to this level. If this assumption is correct, the function of any course given at this level is to provide means of tempering that intelligence and of developing the kind of character that will put the results of intellectual activity to proper use.

Society has discovered to its sorrow that intelligence and knowledge are not enough. Unless both are controlled by a proper set of values, tragedy in the lives of individuals and nations will inevitably occur.

The development of this set of values, the sum total of which constitutes character, is certainly one of the main objectives of any proper idea of education at any level. It is of special importance at the secondary-school level, for pupils between the ages of sixteen and eighteen are at the most idealistic and malleable period of their development. They are particularly sensitive, yet frequently confused and inhibited. It is the peculiar opportunity of those who are in charge of their development at this period to devise an educational experience that will, at one and the same time, provide an ethical and moral objective and yet give release to the powerful emotional and psychological urges which, once canalized, will result in the development of good personality and character.

Whereas knowledge can be acquired by formal instruction, many of the qualities that comprise what is called character do not develop from formal instruction so much as from daily demands and actions that demonstrate those good citizenship qualities: co-operation; enthusiasm for a common enterprise; willingness to accept responsibility, either as a follower or a leader; tolerance; and respect for constituted authority. Such qualities are also caught from the study of the lives of the selfless great whose contributions have provided men with their most productive ideals. Although they may be caught by observation of such examples, they must be developed from within. It is with the inculcation and development of these qualities that go to make up the kind of character the American citizen should possess that a properly administered course in the dramatic arts can make its greatest contribution.

#### THREE MAIN FIELDS OF ACTIVITY

Such a course should have three main fields of activity—reading, discussion, and production.

The reading aspect of a course in dramatic art should concern itself with a selected body of the best examples of drama. This reading list should be assigned at the very beginning of the year and should continue through-

out the year as a parallel activity to a production schedule. It should be selected with a two-fold purpose: *first*, to show the development of the dramatic form from the Greeks to modern times; and *second*, to acquaint the pupil with the significant contributions made to the ethical and moral content of our western civilization. At certain intervals during the year, time should be devoted to discussion of the theses involved in a group of such plays, the main emphasis being placed upon character, problem, and solution. In order to accomplish the purpose such discussion is meant to provide, the director should select plays that have to do with enduring human values. The vicarious experience provided by examining and discussing the great moral problems and choices that lie at the heart of the plays written by the world's great dramatists can contribute effectively to an evolving sense of values.

Such a reading program should cross over very little into the experiences of an active sort that are so much a part of the production aspect of the course in dramatic arts. The purpose of the reading program is to build up inward qualities of soul and spirit and present a picture of man in times of ethical and moral crises making those choices that have helped to establish the standards and judgments by which our western civilization has developed.

All activities concerned with the production aspect of the course should be conducted in a democratic manner. Such a statement must not be construed to mean that there is no authority except that which is arrived at by a majority opinion. It does mean that the authority should be exerted in such a way as to be reasonable and not dictatorial; that decisions and procedures should be arrived at by a co-operative method wherever possible; and that discipline should be maintained not by fiat, but by the interest that is developed in producing a result that meets severe critical standards.

The actual program of production may include some of the major purposes of the reading and discussion aspect of the course, but its greater objective is to provide the means by which personality can be developed and by which some of the less subtle elements of character can be inculcated through the process of *doing* rather than through the purely intellectual process of *discussion*.

When the word *personality* is used, it must be understood to mean general demeanor—the easy, unaffected, pleasant, uninhibited functioning of the physical and vocal equipment of the individual. It is willingly admitted that personality means more than is included in such a definition, for an individual might possess in a high degree all elements of the definition

and still be an oaf. It is to be hoped, however, that intelligence and the experience gained from the reading and discussion program will be instrumental in supplying the other qualities necessary to make up a well-rounded personality.

The possession of a pleasing personality is of great aid in making one's self effective in society. It is, however, only superficial and meretricious unless it is the outward manifestation of inner qualities of sound character. Much of the activity involved in the production of a play, if properly directed, will develop many of the qualities of such sound character so necessary for democratic citizenship.

In the actual process of rehearsing and memorizing, many youngsters realize for the first time what really hard work and deep concentration are. The necessity for arranging the other affairs of their lives in order to devote time and energy to what seems important to them provides experience in planning and in effective execution of a daily routine, a facility that frequently marks the difference between an efficient and inefficient person.

A good director will insist that pupils meet a high standard in all the activities connected with the production. To students who can pass a subject with a mark of seventy per cent, it comes as a revelation to realize that such a standard of performance cannot be accepted in memorization, in timing, in movement, or in cueing. Since nothing less than his best is acceptable if the common purpose is to be realized, he soon learns to measure up to such expectations. There is no more contrite person than the pupil who makes a scene misfire on the night of production, especially if the point at which his slip occurs has been the subject of criticism during rehearsals.

In a democracy, issues are thrashed out in public, and the man who fears or cannot take criticism will find himself at a distinct disadvantage in fulfilling the many demands of his citizenship if he cannot overcome such egotistical sensitivity. There is no better method for eliminating such sensitivity than the common enterprise of producing a play. The desire to accomplish effectively, with the conviction that whatever correction or comment is made is for the good of the common objective makes criticism not only endurable, but also makes it desirable.

Much of what has been accomplished in our country has been the result of team play—another way of saying harmonious, planned interaction. Besides securing results, such co-operative team play justifies itself by its effect on those who are willing participants in it. There is a sense of well being, of confidence, of a mild sort of spiritual exaltation that pervades such an

enterprise when it is operating effectively. This is felt in a play that is accomplishing with its audience what the group who is producing it sets out to accomplish. The pattern of movement and mood that rises and falls, the tensions that build and fade, the hush and the laughter, the thrill and the pathos—all coming off according to plan as the play clicks along, do something that is good for the souls of those who are participating. It is akin to the feeling that accompanies any achievement which is the result of honest, persistent effort. It is probably one of the most blameless of self-satisfactions.

It has been said that the world does not need better institutions; it needs better people. The purpose of this article has been to demonstrate that courses in dramatic art, properly conceived and properly directed, can do much by reading, discussion, and production to develop future citizens of the personality and character necessary to meet the duties and obligations of a free society.

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## CHAPTER II

# The Status of Dramatic Arts in Secondary Education

ERNEST BAVELY

IT is estimated that at least two thirds of the public and private high schools<sup>1</sup> and high-school departments of higher institutions in the United States and its possessions sponsor dramatics activities of one kind or another during the school term. It is also estimated that at least one third of these schools have dramatics clubs—organized pupil groups under faculty supervision—with the presentation of plays, revues, pageants, and assembly programs as their principal activities. A limited number of these schools have classes in dramatics in which pupils receive credits for their work in the same manner as they receive credits for English, history, and mathematics.

No nation-wide survey has been made in recent years for the purpose of evaluating, quantitatively or qualitatively, the work done in dramatic arts by our secondary schools. However, considerable light has been thrown on this matter from two sources. Thousands of dollars are paid annually to publishers as royalty fees on plays given by our high schools. This, plus the fact that publishers are eager to maintain the sale of plays to secondary schools through improved services and materials each season, can be accepted as evidence that, quantitatively at least, activities in dramatic arts in our high schools are extensive. It is also estimated that the number attending high-school theatrical performances is considerably greater than the number attending performances given by our professional, college, and community theatres combined.

Additional information concerning the quantity of dramatic art work done by our secondary schools is furnished by the National Thespian Society, a nation-wide organization of teachers and pupils devoted to the ad-

<sup>1</sup> Bulletin 1944, No. 4, *Accredited Secondary Schools in the United States*, published in 1944 by the U.S. Office of Education, lists 22,162 secondary schools in continental United States.

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vancement of dramatic arts in the high schools. According to figures released by the Society in September, 1948, of its member schools, 621 produced an average of 2.2 full-length plays (three or more acts) during the 1947-48 school year, or a total of 1,368 plays. This total included evenings of one-acts, each considered the equivalent of a full-length play, but did not include the production of operettas, pageants, musical shows, and other performances. The distribution of full-length plays among the schools reporting is shown in the table below.

NUMBER OF FULL-LENGTH PLAYS PRODUCED PER SCHOOL  
BY 621 HIGH SCHOOLS DURING THE 1947-48 SEASON

<i>No. of Schools</i>	<i>No. of Plays</i>
12 .....	0
119 .....	1
278 .....	2
167 .....	3
35 .....	4
8 .....	5
2 .....	6

These same schools, during the 1947-48 term, also staged an estimated number of 1,984 one-act plays. Three hundred and seven of the schools reporting also presented operettas, pageants, revues, minstrel shows, and choric festivals. Two hundred fifty-nine of the schools reporting also participated in drama festivals and contests that year, while 234 were also active in radio broadcasting activities. While it is true that the majority of the schools affiliated with the National Thespian Society sponsor more dramatic art projects than the average high school does, it can be assumed that at least one third of our American high schools sponsor dramatic arts programs comparable in quantity to those presented by Thespian groups. It is no exaggeration to say that the total number of dramatic productions, including one- and three-act plays, pageants, revues, operettas, and other musical shows, among at least half of our secondary schools exceeds 75,000 each season.

#### TYPES OF DRAMATIC WORK

Secondary schools presenting some form of dramatics work during the year would seem to fall into three broadly defined groups. In Group I are those schools which have "dramatics departments" or "theatre departments" or "speech departments" in which dramatics work is a major activity. These schools—their number is extremely small—are characterized by a definite schedule of dramatic productions for each season, with plays directed by well-trained persons. These schools also offer courses in dramatics for which

credits are given. They often have well-organized activities in radio, with pupils appearing frequently over local radio stations. The faculty members are well-trained in theatre work and possess a high degree of interest and enthusiasm for their work.

In Group II are those schools which have a fairly active dramatics club under capable faculty leadership. A number of these schools also offers a course or two in dramatics and presents several full-length plays a year, although some of these plays may be given as class plays with the direction entrusted to class sponsors. Not infrequently, the persons in charge of dramatics are teachers of English who have a genuine interest in theatrical work. The success of the dramatics program rests almost entirely upon the enthusiasm and leadership of these teachers, even though they may not get much relief from a full teaching load. The faculty director of dramatics is often called upon to prepare and present plays for the school assembly and for various church and community groups. He does not, in the majority of cases, receive additional pay for the many hours of work he does after school hours in rehearsing plays and in seeing that his pupils give satisfactory performances before audiences of admiring relatives and friends, and perhaps disgruntled parents of pupils who did not "make the cast."

In Group III, which is quite large, are those secondary schools which have no organized program of dramatics. Dramatic activities are largely confined to the production of one or more class plays a season, with class sponsors or other faculty members who happen to have a free period serving as "coaches." These class plays are looked upon as traditional with the school and the community, and their primary objective is the raising of funds for yearbooks, annual class frolic, and a variety of other projects. Few members of the faculty are qualified by training or inclination to direct and stage a genuinely worth-while dramatics production, but this situation seems to cause no disturbance, educationally or culturally, in the school or the community. Somehow the idea prevails that anyone can direct a theatrical production. A farce or comedy is preferred because "it makes people laugh" and because it is "easy to coach." Least prepared to bring improvement into this situation is likely to be the school principal who has no knowledge of the cultural and educational values found in a well-directed dramatic arts program. He sees nothing particularly wrong with the practice of presenting class plays. He looks upon the production of school plays as a convenient method of raising funds for various projects, and as long as he observes from the rear of the auditorium that the audience is laughing, all is well



indeed. Of course, the chances are good that he will object to the use of a royalty play. More than that, he can't see much good in spending money for materials and equipment for the stage. After all, so he reasons, the stage has a curtain and a set of flats which have been put into use for every show given during the past eight or ten years. Why spend money on additional stage equipment?

#### TRAINING OF PLAY DIRECTORS

Those who are called upon to direct and stage plays and other theatrical performances in our secondary schools vary greatly in theatre training and experience. In a class by themselves are those who are trained as dramatics directors and teachers. They hold degrees from the better known college and university drama departments. Much of their academic training is in the fields of speech and dramatics. They have experience in acting. They see the value, professionally speaking, of attending professional schools of the drama, summer theatres, conferences, and conventions. Not infrequently, they are active in community theatres, sponsor church drama programs, and direct plays for children's theatres. Because of their training and interests they frequently find positions, after teaching in high schools for a few years, in the drama and speech departments of our universities and colleges. At present, the number of these directors is not large, but, thanks to the progressive teacher-training programs of some of our colleges and universities, their number is gradually increasing.

In another group may be placed that large number of teachers, the majority of whom hold degrees in English, who have either taken over the supervision of dramatics because they are genuinely interested in the theatre or who were asked at one time or another to take over the direction of the school plays and who took their assignments seriously enough to go out and acquire training in dramatics during summer school, through night classes, and by participating in community theatricals of one kind or another. It is safe to say that these are the teachers and directors who today are doing most of the work in dramatic arts in our secondary schools, even though their programs often fall short of what they themselves would prefer to sponsor if conditions were favorable. It should be said of these teachers that the majority of them make a genuine effort to integrate their dramatics program with the educational program of the school as a whole; that they are primarily concerned with the use of dramatics as a part of the educational process; and that they aim in raising the educational and cultural level of the pupils who participate in their activities. It must also be stated



that not infrequently these teachers do this work outside school hours, without additional pay from the school systems which employ them and without much encouragement or co-operation from their superiors.

In a third group are those teachers who are more or less compelled to take over the sponsorship of the dramatics club or to direct one or more school plays a season. They are not trained for this work. They do no more than is absolutely necessary to get by; and once the job is done, they are more than willing to forget the whole episode as somewhat of a nightmare. Of course, in schools which follow this system, there is no discernible improvement in the dramatics program from one year to the next. In fact, these schools are in a perpetual state of having to start all over again each year, a situation which would be considered most unfortunate if it were applied to the athletics program.

Not only is there wide variety in the training, experience, and dramatics interest among the teachers of dramatic arts but also in the quality of plays given by our modern high schools. They range from cheap farces and comedies to the works of Shakespeare, Ibsen, and Eugene O'Neill. The choice is governed by a variety of factors, such as the purpose for which the play is given, number of pupils from which the cast is to be chosen, number of boys and number of girls available, amount of money provided for the production, qualifications and interests of the director, preferences of school officials and the community, and staging facilities.

#### THE DRAMATICS CLUB

An important adjunct of the secondary school with a fairly satisfactory dramatic arts program is the dramatics club. The membership of this club may range from a dozen to 200 or more pupils. It is not uncommon to find schools which have a dramatics club for beginners and one for the more advanced pupils. These groups generally meet either in the afternoon during school hours or in after-school time. Faculty members act as club sponsors and directors. Meetings are held weekly, bi-monthly, or monthly, with the program for these meetings consisting of talks, reviews of current plays and motion pictures, study of well-known plays, demonstrations on make-up, rehearsal of plays scheduled for production, and the performance of skits, readings, and one-act plays. In an ideal situation, the dramatics club is the only group in school to which is given the responsibility of presenting plays for public performances since it is assumed that this club has within its ranks all, or the majority, of pupils with above-average talents in acting and play production. Of course, membership in the dramatics club does not preclude

earlier class training for the stage, particularly in diction, pantomime, and stage movement. It must also be said in passing that lack of leadership and initiative on the part of the member acting as sponsor makes a complete farce of many dramatics club meetings.

#### NEED FOR CONTINUOUS DIRECTING

Since this article is written primarily for school administrators, it may be well to point out that the turnover each year among faculty members who direct secondary-school dramatics ranges from thirty to forty per cent. This is a situation which should concern all who are genuinely interested in raising the standards of dramatic arts work in our schools. The writer knows of many schools throughout the country which boast a new dramatics director each season. This frequent change of leadership accounts in no small part for the inferior work in dramatics observed in many secondary schools. A well-established, well-managed dramatic arts program is the result of several years of careful planning and hard labor. To achieve it, one person must remain in charge anywhere from three to five years. His position is not unlike that of the football coach or band director whose success rests upon continuity of effort from one season to the next. The high schools which have highly successful dramatic arts programs are invariably those which have had directors on the job for five, ten, and fifteen years. School systems genuinely interested in building successful dramatics programs should, in the first place, employ teachers who give every indication of remaining in the job long enough to give the program some measure of stability, and then they should make the working conditions for deserving directors and teachers so attractive that they will want to remain at their posts.

Those administrator-teacher relationships which affect the work and general attitudes of the dramatic arts director deserve mention in this article. The school administrator is, of course, a key figure in the dramatic arts program. He has it in his power to make or break the program. If he possesses a genuine appreciation of the part dramatic arts can play in a well-rounded school program, he will see to it that those who are in charge of the program possess adequate qualifications, receive fair pay for their services, and render the school and community the kind of professional work expected of them. Unfortunately, prevailing conditions in hundreds of our high schools are far removed from these standards.

High-school dramatics in our country is an institution uniquely American; no other nation on earth has anything like it. High-school dramatics is a part of what we call the American way of life. It is a delightful and successful method of fostering social attitudes among young people. It is a way of giving

our boys and girls opportunities for creative expression; it is a way of expanding the educational and cultural growth of all our people. For these reasons, dramatic arts should receive the same thoughtful attention given to other subjects essential to the well-rounded, well-integrated modern school program.

## The Junior High School

ELMER S. CROWLEY

**D**RAMATIC arts are now firmly established in the curricula of many senior high schools throughout America, but their place on the junior high-school level has not been so clearly defined. It is not surprising, therefore, to discover that in the junior high school the dramatic arts are undergoing a period of growing pains. There are those who feel that dramatics should be reserved for the higher levels in the public schools, while others insist that this subject has a significant contribution to make in meeting the needs of adolescent boys and girls. At any rate, administrators should understand the nature of the dramatic arts program and consider its importance as part of the curriculum.

### A.E.T.A. CONDUCTS SURVEY

Recently, the Secondary-School Committee of the American Educational Theatre Association conducted a survey to learn something about junior high-school dramatics and to discover what teachers and administrators thought of their courses in dramatic arts. It was hoped that the results of this project would (1) provide a basis for understanding the present status of dramatic arts, (2) crystallize thinking as to what should be included in a basic course, and (3) bring into focus the major problems of teaching this subject on the junior high-school level.

Questionnaires were mailed to principals of 150 schools listed in the *Directory* of the National Association of Secondary-School Principals. Only eighty-one of the 150 schools returned completed questionnaires, but approximately two-thirds of those reporting indicated that dramatic activity in one form or another was being carried on in their respective institutions.

Statistically the sampling is small, but actually it embraces a wide cross-section since schools, with enrollments ranging from 200 to 1800, located in twenty-seven of the states were represented in the returns.

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Most of the information in the survey was provided by teachers in the participating schools, but in some instances where dramatic arts were not included in the curriculum, administrators answered the questions. In fact, several of the questionnaires were filled out by junior high-school principals who expressed interest in the survey, although, for various reasons, no dramatic arts courses were taught in their schools.

#### STATUS OF DRAMATIC ARTS

Twenty-eight of the eighty-one junior high schools offered dramatic arts as an elective subject and provided from one to three classes on the schedule. The average enrollment was thirty pupils per class. Generally, the subject was taught as a full-year course in the ninth grade, although in several schools it was available in all three grades.

In eight of the junior high schools, dramatic arts were integrated with speech or English. Seventeen more schools had active dramatics clubs but offered no regular dramatics classes. Nine had some type of dramatics activity, although they sponsored no dramatic arts classes or clubs. Finally, nineteen junior high schools had no dramatics classes, clubs, or activities whatsoever.

#### PURPOSE OF THE DRAMATIC ARTS COURSE

The committee was interested in knowing teachers' opinions concerning the purposes or objectives of dramatic arts in the junior high school. A rather inclusive list was submitted, but only those objectives appearing most frequently are listed here.

1. To develop personality
2. To help young people acquire poise and self-confidence
3. To teach pupils to work intelligently together
4. To help pupils develop an appreciation for better literature
5. To help pupils develop a measure by which they may evaluate the dramatics programs available to them on stage, screen, and radio
6. To bring pupils to an awareness of a need for better speech habits
7. To develop the ability to speak clearly and distinctly
8. To develop latent talent or creative ability in drama
9. To arouse interest in dramatics and provide a good workable background for more advanced study

#### PURPOSES OF THE PUBLIC PERFORMANCE

Teachers generally recommended a well-rounded program of extracurricular activities in addition to regular class work. The majority of those filling out the questionnaire favored the production of one full-length play during the year and from two to five one-act plays. They also felt that the dramatic

arts classes should have an opportunity to contribute liberally to the assembly programs presented in the school. Four main purposes were suggested for the dramatics activities presented to the public:

1. To provide pupil development
2. To make money
3. To entertain
4. To promote public relations

#### CONTENT OF DRAMATIC ARTS COURSE

According to the replies, the junior high-school dramatic arts course should be planned on the basis of five class periods a week for a full school year of thirty-six weeks. In so far as possible, the instructor should develop an *activity* program which will provide for a maximum of individual participation. Watered-down college courses have no place in the junior high-school dramatics classes. Detailed stage design, history of the theatre, intensive study of three-act plays, and other similar units are equally out of place.

The purposes listed by the teachers suggest that pupil development rather than inculcation of technical knowledge is the real goal of the junior high-school dramatic arts course. If this goal is to be achieved, the writer believes certain fundamental units of work may well be included in the course of study. These will be suggested in barest outline. Each teacher, of course, will wish to supply additional units and work out his own enrichment projects.

#### UNIT I. *Pantomime and Informal Dramatics*

Pantomime is generally thought of as acting without words. The pupil should learn the *language of the body* which includes good posture, graceful movements and gestures, facial expression, and simple characterization. Exercises and projects to be worked out individually and in groups are essential. Pupils, in attempting to pantomime simple ideas or scenes, will find it necessary to become more observant, to improve muscular co-ordination and control, and to develop their imagination. Informal or creative dramatics tie in directly with pantomime. Pupils may act out scenes from plays and interesting stories, or they may create their own plots. Such activities may be acted with or without words. All members of the class—not just the talented few—should have an opportunity to participate.

#### UNIT II. *Simple Acting Technique*

During his study of dramatic arts the junior high-school pupil should learn simple stage terms and directions so that he can move about freely on the stage. He should become familiar with traditional stage business and

movements and understand what it means to "keep in character." He should know something about "balancing" a stage by means of proper grouping. Of necessity, this work must be of an elementary nature, but it will increase the pupil's appreciation of plays he may see produced, and it will also increase his effectiveness when he takes part in formal dramatic productions.

#### UNIT III. *Speech Improvement*

Pupils should become acquainted with their own vocal mechanism, learn how voice is produced and projected, and receive encouragement in developing better speech habits. At the beginning of the course, a recording should be made of each individual voice. This first recording should be compared with one taken later in the year. Pupil voice problems should be analyzed and pupils should be given projects and exercises to improve enunciation and pronunciation. Choral speaking may be used in helping to develop good tone quality.

#### UNIT IV. *Interpretation*

Too many pupils in the schools are unable to get meaning from the printed page. Many who read well silently are unable to project the ideas to others when reading orally. This unit of work should help the pupil better to understand and interpret various types of literature. He should be taught the procedure for analyzing and phrasing a selection so that he may extract the full meaning and express it for the benefit of others. There should be a maximum of opportunity for reading aloud, telling stories, and interpreting poetry, as well as for participating in choral reading. The pupil should have experience in memorizing some selections and in reading others from the printed page.

#### UNIT V. *Appreciation of Stage, Screen, and Radio Drama*

Too often, boys and girls are expected to have adult interests and standards. The teacher of dramatic arts has an opportunity to bring pupils to a greater understanding and appreciation of worth-while plays adapted to the interest of the particular age group. Some of this may be accomplished through the dramatic literature used in interpretation, some through intelligent radio listening, and some through the discussion of current motion pictures. As part of this unit, short plays may be read and discussed. Recorded scenes from plays and radio programs should be used as enrichment materials. Whenever possible, members of the class should, as a group, attend a professional stage play, a radio production, and plays produced by high-school or college players.

#### UNIT VI. *Producing a Play for Assembly*

As a climax to the year's work, all pupils should have the privilege of taking part in one-act plays to be presented in assembly programs. These plays can be prepared as part of the class activity. On certain days, the teacher will discuss simple problems of producing the plays. On other days, he may divide his time among the various groups within the class, helping them with their problems. In the process of preparing the plays, pupils should make use of the fundamentals learned during the course.

Class productions should be as well done as possible, but the perfection of the public performance is not to be expected. Pupils will help set the stage and assist the teacher in making up the cast and attending to other necessary details. Activity is the keyword for the junior high-school dramatic arts class. Participation in constructive work rather than the preparation of a bulging notebook should be the rule.

#### PROBLEMS CONFRONTING THE DRAMATIC ARTS TEACHER

In teaching the dramatic arts course in the junior high school, teachers are confronted with several major problems. These were brought sharply into focus as a result of the survey.

##### 1. *Inadequate texts and materials*

Active dramatic arts instructors who filled in the questionnaire believe their greatest problem to be lack of suitable textbooks and materials. They reported that most available publications are either too advanced or not timely. They also agreed that supplementary materials and plays suitable for adolescents are difficult to find. Several teachers reported that no suggested course of study could be found to help them in planning their activities.

##### 2. *Inadequate facilities*

Another problem stressed by teachers was inadequate facilities. Those teaching dramatic arts complained that too often classrooms, auditoriums, and stages were poorly equipped and that dramatics classes were limited in their use of the auditorium because many other departments and organizations used it. This problem may be the result of inadequate funds to provide proper facilities, or it may arise from a lack of understanding on the part of those responsible for school-plant planning.

##### 3. *Dealing with adolescents*

Several teachers pointed out that the very nature of adolescence created additional problems for them. Accordingly, such statements as these appeared in the summaries: (1) difficulty in directing the energies of restless youngsters while trying to keep them interested in dramatic expression, (2) hold-



ing interest in one subject long enough to effect desirable improvement, and (3) trying to meet the varied interests of pupils.

This problem may be accentuated because of inadequate teacher training, or it may be due to the fact that teachers with no training or experience in dramatic arts are called upon to teach the classes simply because no one else is available. It might well be stated that universities and colleges admittedly have fallen short in preparing teachers in dramatic arts on the junior high-school level. They have been more concerned with the areas of senior high school, college, and professional theatre. Teaching dramatic arts in the junior high school calls for an understanding of adolescent boys and girls as well as a background of subject matter. Much more attention must be given to this problem.

#### 4. *Selling dramatics to administrators*

While no teacher directly mentioned the fact that administrators need to be "sold" on the idea of dramatic arts, at least two conditions point to the conclusion that it is a significant problem in many schools. First, it will be remembered that nearly one fourth of the junior high schools participating in this survey had no dramatics classes, clubs, or activities whatsoever. Secondly, in several schools where dramatic arts were included in the curriculum, their effectiveness was decreased because of such practices as (1) enrolling in the class pupils who seemed to be misfits in other courses and (2) permitting the classes to become too large.

Some administrators, of course, recognize the importance of the dramatic arts and give them full support, but many have not been convinced of their value and, therefore, let other *required* courses crowd them out. For example, a principal in West Virginia stated: "I do not believe dramatics should be taught as a subject since the curriculum is already overcrowded. I believe it should be an extracurricular activity."

Another principal in Pennsylvania said: "I do not hold with those who want a dramatics course in junior high school. Dramatics, yes, but integrated with English and occupying a minor role." He defended his stand by explaining that "in face of the continual criticism our schools are always getting, one would have a hard time justifying a course in dramatics."

If the dramatic arts are to be handled in just another course tacked on to an "already overcrowded" curriculum, consisting of busy work or college class notes watered down, then of course their inclusion cannot be justified. If, on the other hand, dramatic arts can make a significant contribution to the lives of boys and girls, they should be given consideration in every junior high school—provided a qualified teacher can be found to teach the course.



## PROBLEMS EMPHASIZED BY ADMINISTRATORS

Inadequate materials and equipment and lack of time were listed as problems by administrators, but the number one problem emphasized by the principals who had no dramatic arts in their schools was the lack of qualified personnel. One principal in a medium sized school reported that dramatic arts in his junior high school had been crowded out by a "wide-awake" band instructor, but he declared that dramatics would be reinstated if and when a good teacher could be found.

Even in some schools where the dramatic arts were part of the curriculum, the lack of trained personnel presented a problem. In many instances, teachers who had little or no training in dramatics were required to teach the classes and produce the plays because qualified teachers were not available. One sincere instructor confessed: "I am only a pinch-hitter. I have neither dramatics training nor histrionic talents. I am merely attempting to do this in order to fill, as I see it, a great need for such a course here until such time as authorities see fit to put in a real instructor for the course." Another teacher declared that he was teaching dramatics "by assignment, not by choice."



Lady Ingram, Mr. Frederick Lynn, and Blanche Ingram in the play, *JANE EYRE*, as played by students of the Central High School, West Allis, Wisconsin, with Constance Case as director. (Photograph, courtesy of the National Thespian Society.)

The dramatic arts constitute a skill subject, requiring a teacher with special training, and they cannot usually be justified in the curriculum unless taught by a qualified instructor. Isabel Burger, Director of the Children's Experimental Theatre in Baltimore, emphasized this fact when she said: "Our greatest need is specifically trained teachers—sensitive, imaginative people who understand both their jobs and the children with whom they are working."

In conclusion, dramatic arts on the junior high-school level merit further study and consideration. If properly taught by a qualified teacher, they offer an enriched field of study and activity for the adolescent boy or girl and become one of the most worth-while courses in the curriculum.

### The Junior College

GEORGE L. ANDREINI AND JOHN J. GEMMA

**T**HE dramatic arts have been accepted as an important part of the curriculum by many of the teachers and administrators in the junior college. Rather than to justify the activity, the purpose of this article is to analyze the status of dramatic arts in the junior college curriculum. It will be concerned with the dramatic arts curriculum, with the complexities of theatre production, and with the problems of the teaching staff.

#### CURRICULUM

In examining thirty-five different junior college bulletins from thirty-five different states of the nation, it was found that eight schools gave courses in dramatic literature, usually in the English department. Shakespearean drama was emphasized with little or no coverage of Greek, Roman, Oriental, European, and American drama.

Twenty of the thirty-five colleges had courses in play production. Of this group, only three schools gave specific courses in costuming, lighting, and stage design. Only one school had make-up in its curriculum. Five schools included acting, make-up, and directing as part of their general play production courses.

Ten of the thirty-five colleges had courses in interpretative reading. Nine of the thirty-five schools had fundamentals of acting. Only six schools gave courses in voice and diction. Two had specific courses in play directing.

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Eleven of the thirty-five junior colleges had courses in the appreciation of the dramatic arts. This subject, broad in its perspective, tried to cover some of the dramatic literature, high points in the history of the theatre, and an understanding of dramatics production. This field of study is included in the majority of the eleven colleges as a required course in the humanities.

It can be concluded that the offering of dramatic arts is limited in the junior colleges studied and, in many cases, consists mainly of the theatre productions which are given by the college extracurricular dramatics clubs. If we are to prepare those students who intend to go on to senior college work in the dramatic arts and if we are to advance the other students toward an appreciative understanding of dramatic arts, a standardized dramatic arts curriculum of some sort should be recognized by the junior colleges. After studying university requirements and after recognizing the obvious factors needed by the terminal students for an integrated understanding and appreciation of dramatic arts, it is reasonable to suggest that the junior college curriculum should include the following courses: acting, workshop, history of the theatre, voice and diction, oral interpretation, and dramatic production.

#### THEATRE PRODUCTIONS

Class theory should always have a practical outlet. In the field of dramatic arts, the laboratory for practical experience is the educational theatre.

A questionnaire was mailed to 200 junior colleges throughout the country to determine the status of the educational theatre in the junior colleges. Twenty-eight colleges, because of religious reasons, financial difficulties, or the school's limited curriculum, had no dramatic arts of any kind. One hundred and two other answers were received and are summarized in the following information.

Fifty-nine of the responding junior colleges have an enrollment under 500. They submitted the following statistics: the average number of productions yearly was two; the average cost of each production was \$334; six of the schools limited play tryouts to drama students, while fifty-three opened play tryouts to the entire student body; twenty-three had adequate stages and auditoriums, whereas thirty were handicapped by inadequate physical facilities.

When asked what procedure and significant points of policy were kept in mind when choosing a play, the majority of the fifty-nine small junior colleges responded that they looked for plays which entertained. Forty-four chose a play in terms of what the community would enjoy. Thirty-one considered experimentation with unusual dramas and methods of production.

Ten considered the religious theme. Twenty-nine chose problem plays with the idea of educating the audience. Twenty-six had to think of censorship in choosing their plays, and forty-eight of the fifty-nine junior colleges considered the production an educational experience for the production staff.

The production costs were paid through four different sources. In all instances, the college production cost was protected by the school's administration or student body funds. In six schools, the administration handled all of the funds. The majority, thirty-two of them, depended entirely upon their own bank account for production costs. Fourteen of the group relied directly upon student body funds, and seven depended upon the aid of both the student body and administration.

The next field of inquiry was concerned with how many of the fifty-nine small colleges depended upon professional agencies for help in actual production. Six out of fifty-nine schools had professionals to do the make-up; nineteen employed professional scene designers; two had their scenery professionally constructed; four called upon professional electricians. The majority of the schools depended upon their students to do most of the work. Those colleges which were accustomed to having professional help were rather consistent in the use of professional aid in nearly all phases of their productions.

Only seventeen of the fifty-nine small schools had the co-operation of the music department, and only three of the colleges received the aid of the dance department. In most cases, there was a conflict between the dramatic arts and music departments because of their need of auditorium time. Practically all schools house their music and dramatic arts departments under the same roof.

There were twenty-three reports from schools having an enrollment between 500 and 1,000. The statistics were much the same as those reported by smaller schools. The average number of yearly productions was again two. The average cost per production was \$193, which was considerably lower than the cost in the smaller colleges.

The larger colleges indicated that they had better facilities than the smaller junior colleges and definitely depended less on professional aid for their productions. It seemed that, because of better financial aid, they were able to acquire facilities and faculty personnel which made it possible for students to do the necessary work.

Nine reports were received from junior colleges with an enrollment between 1,000 and 2,000. There were no appreciable statistical variations other than the number of yearly productions which was three instead of two.

Ten reports were received from junior colleges with an enrollment of 2,000 or more. They had five or more productions a year at an average cost of \$600 per production. Fifty per cent of these colleges rented professional costumes, while none depended upon professionals to build their scenery. Other than the mentioned points, the ratio of statistics remained the same as in the fifty-nine small junior colleges.

From the survey, it can be concluded that a minimum of two productions annually is possible even in the small school and that the larger colleges can easily do one annual production for each 500 students enrolled. Where three productions are possible, it would be wise to give two plays that have a definite audience appeal and one play which is experimental in its approach.

Fifty per cent or more of the junior colleges have a very poor auditorium or very little equipment with which to work. Auditoriums have been built with little realization of the necessities of dramatic arts and, moreover, must often be shared with the music department and civic organizations. This presents a constant problem during rehearsal periods. The ideal situation would be to have two theatres in one building, one sufficiently large for college assemblies and with facilities for musical programs, and a smaller one for dramatic productions. Where multiple use must be made of a single auditorium, careful advance planning must be done to avoid embarrassing conflicts.

There is a definite need for better relations between the dramatic arts department and the musical department in the average junior college. They are usually working in the same building and in many cases with the same students. It is necessary, therefore, to plan programs carefully, with an understanding between departments as to what their individual responsibilities will be. The music students need a working knowledge of dramatic arts, while an understanding of music is equally an asset to the dramatic arts student.

Generally speaking, production costs of the junior college drama productions are paid by the box-office receipts. It is realized, however, that box-office sales are unpredictable and subsidy is often needed. It was noted that the best organization was that which stipulated that the box office cover the production costs; that the student association allot a reasonable amount to cover the cost of reduced-price or free tickets for the entire student body; and that the administration aid by providing the necessary funds for maintenance of the auditorium and equipment.

The reports also indicate an unfortunate tendency on the part of some schools to employ professional aid in staging, thus preventing the dramatic arts project from functioning as a laboratory for the technical crews as it does for the actors. In most cases where this situation appears, there is a lack of integration with the functions of other school departments because either the size or ability of the dramatic arts faculty is limited.

#### FACULTY

The dramatic arts departments of the junior colleges are limited as to their number of instructors. In the fifty-nine junior colleges having an enrollment below 500, all had a general dramatic arts instructor; thirty per cent had two, but only one college had a technical director. All of the colleges with an enrollment between 500 and 1,000 had dramatic arts instructors and fifty per cent had two, one of them being a technical director in most cases. The nineteen schools having an enrollment over 1,000 had at least one general dramatic arts director for each of the 500 students enrolled and one technical director in each school.

In conclusion, a few of the general opinions expressed by junior college dramatic arts instructors concerning the shortcomings of dramatics on their school level are enlightening. In some cases, directors and instructors ex-



Scene from the production of *MY SISTER EILEEN* as staged by students of the York Community High School, Elmhurst, Illinois, with Doris E. White as director. (Photograph, Courtesy of the National Thesplan Society.)

plot their students, having only the end result in mind. Although all drama productions in the junior college should strive for perfection, at the same time it must never be forgotten that the primary aim is to give the students increased educational growth. The instructors must realize that they are working with an educational theatre and that their main purpose is to educate their students to appreciate the drama (they are the future audience); to teach them the techniques of dramatic production (they are the future actors and technicians in college and community theatre); and to encourage professional stage ambitions only in that infinitesimally small group capable of achieving such a goal.

## The Rural Consolidated Secondary School

RICHARD C. JOHNSON

**T**HE marriage of rural and community high schools has resulted in some happy school families. However, as might be anticipated, neither mother nor father has given up all of the bad habits—and they have given birth of a few problems that are new. It is our purpose here to see how those problems are reflected in the dramatic arts activities and how an effective program in dramatic arts may help to make some of the problems less acute.

Elsewhere in this publication, the values of dramatic arts in the secondary school are pointed out. It must be apparent to the reader that the small school is potentially better able to offer those values to a high percentage of its student body than is the larger institution. We find, or should find, the small high school offering variety rather than asking specialization of each pupil. The captain of the team is not likely to develop a "football hero" complex if his school program makes it easily possible for him to gain recognition in other activities of equal merit and prestige. Yet many small high schools either ignore or mishandle their advantage. Consolidation has been a step in the direction of better educational planning, and we have seen school districts joining hands for their mutual benefit. Yet we must not be blind to the new problems which have been created.

Bringing together the sons and daughters of local citizens with pupils from nearby communities, from farms and from country estates presents an immediate picture of divided loyalties and few common interests. One might

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logically expect snobbery and cliquishness to result. Therefore, administrators see the necessity for building school spirit and establishing the bases for common interests if happy adjustments to group living are to be made.

If a school's philosophy decrees that each pupil be given a taste of success and an opportunity to develop a balanced pattern of interests, an active co-curricular program and an expanded curriculum become necessary. In setting up such a program, it is essential that such activities as dramatic arts which develop cultural values not be placed in competition with athletics. There are two reasons for scheduling a program without such a conflict: (1) if we want our pupils to have the opportunity to achieve a balanced pattern of interests and consequent personality growth, both athletics and dramatic arts must be open to them, and (2) since in a small high school the majority of the boys probably go out for sports, a conflict in time brands dramatic arts as an activity for girls and "sissies." Such an attitude denies the program to many who need it to help shift weight on a one-sided group of interests. Few people are in greater need of activities which promote cultural and social growth than those whose only recognition has come through the display of physical skill.

The first step in setting up an effective dramatic arts program is employing a qualified director. Among this teacher's many duties must be that of selecting the right plays for production. Choosing a carelessly written play for production is no more consistent with sound educational policy than would be the use of comic books as basic text materials for a literature class. The fact that audiences are pleased with the performance of such a play is a matter of little consideration. The educational theatre should lead rather than follow the dramatic taste of its audience. Furthermore, considering the fact that most of our pupils have little or no opportunity to see good theatre elsewhere, we must recognize our obligation to satisfy an obvious need. The play selected should have definite literary value and should be an enriching experience for people on both sides of the footlights.

Too many schools ignore the best educational possibilities of a complete play production. Standardization of staging and lighting takes away much of the spirit of teamwork that committee functions develop; it eliminates practical experience in design, construction, and subjects ranging from fundamentals of electricity through the psychological effects of color. A well-planned dramatic arts program finds itself allied with almost every department in the school, not just at major production time but through every month of the school year. The effective program is constantly busy.



The absence of equipment necessary to carry on such a program cannot be justified when the profits of a single class play could purchase minimum essentials. While there is justification for a sponsoring class to keep part of a play's profits and use the money for a class trip, a useful gift to the school, or any other project with a worthy educational objective, the activity which lays the golden eggs should deserve enough nourishment to maintain good health and laying proficiency.

The handicap that is probably the most common, and certainly the most difficult to eliminate, is the combined auditorium-gymnasium. Fortunately, the modern trend in school architecture is away from the practice of economy at the expense of educational facility. But that does not correct the condition where it already exists. There is no really satisfactory solution short of new construction; most of us are faced with the problem of maintaining effective educational activity in existing school plants. The only alternative is to develop a carefully planned school philosophy which takes into consideration the physical handicaps under which all departments must work and fosters sharing and a give-and-take attitude on the part of all concerned.

The situation is further complicated if school facilities are made available for the use of out-of-school groups. School activities must come first. Since an active high school in a small town is, in effect, a youth center, many of its activities will extend into the evening. These should be scheduled on the school calendar as early as possible, and community groups needing school facilities should schedule around them.

One other problem, transportation, might well be among the first to be felt after a consolidation move, but it is mentioned last here because the writer thinks that is where it ranks in importance. Certainly school busses cannot be operated to accommodate the varying needs of a busy activities program. However, rehearsals often can be planned so as to make good use of existing commercial bus schedules. Even if that is impossible, the problem is not great. Its solution lies in the dramatic arts program itself. If the activity is well organized under capable leadership, it will enjoy prestige in both school and community, and parent co-operation plus teen-age ingenuity will see that transportation is provided.

Surely there are many more difficulties which hamper the progress of dramatic arts in individual schools, but most are purely local problems which can be solved by no general statement here. May it be suggested, however, that for stimulation which may ultimately help your school to solve its own problems, you should become affiliated with an organization, such as the

National Thespian Society. Through membership in such a group you will find a solution to the problem of giving appropriate recognition to deserving pupils. In addition, you will find a constant incentive to achieve higher standards and, consequently, to achieve greater educational value and higher prestige for your dramatic arts program. Certainly Barrington's greatest progress has been made during its three years of Thespian affiliation.

Just as certainly as enthusiastic leadership is the greatest asset to an effective dramatic arts program, administrative apathy is its greatest handicap. That is clearly the reason why so many small high schools, especially those in rural areas, are still content with "home-talent shows." Administration, faculty, and the community at large must recognize the importance of balancing the academic, cultural, and physical values in the secondary-school curriculum, and of realizing that the small high school has a distinct advantage in being able to build those values into the consciousness of every pupil. They must work co-operatively to that end.

## The Negro Secondary School

THOMAS E. POAG

### STATUS OF THE NEGRO SECONDARY SCHOOL

**T**HE development of dramatic art in the Negro secondary school from 1865 to the present has been slow and interesting. The principals have become appreciative of the cultural and educational values of dramatics as an integral part of the high-school curriculum in some of the schools and as a growing, popular activity among both pupils and faculty. The four fundamental problems of dramatic art in the Negro secondary school are the same four which face the theatre as a whole—the need for financial support; the need for trained, talented leadership; the need for better plays; and the need to develop an audience. These four problems are gradually being solved.

The American people are following with keen interest the extent and rapid growth of education as a public enterprise, but the interest and activity of the Negro in education are not so well known though they are subjects of frequent comment. Especially is this true with reference to education on the secondary level. A brief analysis of the status of the Negro in secondary education is indispensable for this study.

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Negroes are required by law to attend separate schools in seventeen states and the District of Columbia, while in three additional states there are Negro secondary schools though not required by law. "The Negro high schools are in general of recent development, and many are inaccessible to the constituency they are intended to serve. Most of them began offering a four-year program since 1915; practically all having an accredited status have received accreditation since 1920."<sup>1</sup> The larger high schools far surpass the smaller ones in the richness and variety of their offerings, both in regular school subjects and in extracurricular activities. Because of inequality of educational opportunities, the colored school is often inferior to the white school.

Federal legislation designed to promote educational progress during the present century has benefited the schools for Negroes, especially on the secondary and collegiate levels. In the final analysis, however, the allocation of Federal grants has been left to states and local school district authorities, and disbursement has seldom been equitable.<sup>2</sup> For example, in sixteen southern states and the District of Columbia for which reports are available for 1935-36, not including West Virginia, the average annual salaries of Negro teachers ranged from \$247 in Mississippi and \$282 in Georgia to \$2376 in the District of Columbia. For all sixteen states and the District of Columbia combined, the average for Negro teachers was \$450 as compared with \$907 for white teachers. Though Negro pupils constitute thirty per cent of the total enrollment in ten southern states for which data are available, the total value of Negro school property represents but eight per cent of the value for white and Negro schools combined. The value of school property per pupil enrolled in these ten states is \$183 for white schools, as compared with \$36 for Negro schools.<sup>3</sup>

The states with segregated secondary schools and the District of Columbia have a total of approximately 1,200,000 Negro adolescents between the ages of fifteen and eighteen years who represent the "potential" high-school population of separate secondary schools for Negroes. Approximately 2,003 public high schools within the area of this "potential" population were provided in 1933. Of this Negro population, 76.4 per cent was rural, and 69 per cent, or 1,372 of the secondary schools, were located in rural areas. Only 28.3 per cent of these rural high schools

<sup>1</sup> Caliver, Ambrose, *Secondary Education for Negroes*. Washington 25, D. C.: Supt. of Documents, 1933. 37 pp.

<sup>2</sup> Knox, Ellis. "The Origin and Development of the Negro Separate School," *Journal of Negro Education*, Summer, 1947, p. 277.

<sup>3</sup> Smith, Patson, and Wright, Frank W. *Education in the Forty-Eight States*. Washington 25, D. C.: Supt. of Documents, 1947. 133 pp.

offered four years of secondary work, and only 40.2 per cent of all high schools for Negroes offered a four-year curriculum. The high schools in the urban communities are decidedly superior to those in rural areas.<sup>4</sup>

In recent years, certain educational gains for the Negro have been achieved by such states as Tennessee, North Carolina, West Virginia, Kentucky, Missouri, and the District of Columbia. Through legal procedures and because of liberal-minded governors and school administrators, new opportunities, advanced curricular and extracurricular activities, and equal salaries for teachers are gradually appearing in the Negro secondary schools. In spite of the evidenced progress, legions of inadequacies, as determined by national standards as well as by those of the South, still exist. However, the influences responsible for the development of progressive American educational programs, in general, are more and more becoming the determinants of educational programs for Negroes.

#### DRAMATIC ARTS IN THE CURRICULUM

What about dramatic arts for Negro pupils under these existing conditions of inequality? Despite the inadequacy of opportunities in the Negro secondary school, dramatic arts occupies a high position in more than forty per cent of representative secondary Negro schools.

During the last ten years, the writer has had the opportunity to travel extensively in various southern states and to observe the work in dramatic arts in the Negro secondary schools. But, in order to obtain a more complete picture of the subject, he has supplemented his personal observations and experiences with a questionnaire survey. After studying the returns carefully, he deemed it necessary to correlate an evaluation of the data with a statement of the historical background of the dramatics movement in the Negro secondary school. This is indispensable because the growth of dramatic arts in the Negro secondary school has been influenced by the early development of dramatic arts in the Negro race from 1865 to 1920; by the educational theatre movement in Negro colleges and universities; by Negro, state, regional, and national dramatics organizations; and by the rise and impact of the Little Theatre movement in Europe and America. Dramatic arts in the Negro secondary schools have followed a line of development similar to that in Negro colleges. They have imitated the colleges in organizational form, types of productions, and in theory and practice.

<sup>4</sup> KNOX, ELLIS. "A Historical Sketch of Secondary Education for Negroes," *Journal of Negro Education*, July, 1940, p. 450.

The chronological development of Negro activity in the dramatic arts from 1865 to the present may be divided into two periods: from 1865-1920 and from 1921-1949. The first period forms the background, and the second, the development. In the first period, the efforts of Negroes were directed largely toward adjusting themselves to the newly acquired freedom and getting a basic education. Immediately after the Civil War, churches and other community organizations began to develop rapidly among the racial group; and schools went progressively from elementary to high schools, and then to academies and colleges. Entertainment was the basic type of theatrical art which characterized this period. Any educational or social benefits derived from this entertainment were only incidental. The schools presented religious plays, amateur minstrel shows, dramatic readings, mock trials, womanless weddings, and other types of purely recreational dramatics. The purpose of these entertainments was largely to raise money.

Standard repertoires of dramatics groups during the early period included farces of the *Beantown Choir* and *Aaron Slick from Pumpkin Crick* type. Old-fashioned melodramas, such as *The Drunkard* and *He Ain't Done Right by Nell*, occupied a superior place on the production lists. More ambitious groups gave classical plays. According to Randolph Edmonds: "All in all, the farcical type of entertainment which was popular with Negroes during the first fifty years of their freedom was akin to the crude phallic situations of pre-classical Greek comedy, the Italian farces before the Greek influence, the early interludes before Shakespeare, and the folk entertainments of the Germans during the 'Sturm und Drang' period before Goethe. Theatrical history shows that beginning audiences everywhere in the theatre like the crude, popular, ridiculous type situations in their dramatics presentation. The Negro, as has been shown, in the first period was no exception. In this respect, his development was like that of other races."<sup>5</sup>

Dramatics in the Negro secondary school was influenced after 1920 by the rise of the Negro Little Theatre movement which was definitely a part of the national movement. The second influence was that of dramatics organizations of the collegiate and secondary levels. The Intercollegiate Dramatic Association, organized by Randolph Edmonds in 1929 as the Negro Intercollegiate Dramatic Association, and the Southern Association of Dramatic and Speech Arts, organized in 1936, had definite

<sup>5</sup> Edmonds, Randolph. "The Negro Little Theatre Movement," *The Negro History Bulletin*, March, 1949, p. 85.

influence on dramatics in the Negro secondary schools. In their infancy these two organizations stressed teacher training, playwriting, curriculum development in dramatics, production schedules, finished productions, play exchanges, tournaments, criticism, and dramatics on the secondary level.

Among the dramatics organizations on the high-school level which are definitely influencing the development and growth of dramatics in the Negro secondary schools are: the Louisiana Intercollegiate Athletic and Literary Association (dramatics section); the North Carolina High School Drama Association; the Florida Interscholastic Speech and Drama Association; the Middle Tennessee Literary and Music Association; and the Tennessee Negro Speech and Drama Association. There are more than 350 high schools represented in these five associations. These organizations, following the example of the collegiate organizations, have laid a firm foundation for the development of dramatics on the secondary level. There has resulted a changed attitude in respect to drama on the part of principals. For example, whereas twenty years ago there were no trained teachers of dramatics employed in Negro secondary schools, today there are many properly trained teachers handling dramatics on a full-time basis or giving a part of their time to the subject. The demand for such teachers is steadily growing. Also, these organizations have aided in breaking down certain prejudices which have existed in Negro audiences concerning the portrayal of Negro life in the theatre. Negro audiences, of course, today resent the blackface clown, Uncle Tom servants, crap shooters, over-sexed females, and the ignorant minister. These type characters are not typical representatives of the racial group. The new Negro playwrights are attempting to portray the Negro as a human being with human strengths and human weaknesses whose skin only incidentally happens to be black. They are endeavoring to present real Negro people instead of black-face stereotypes. The Negro audiences are demanding plays which will depict the intelligent Negro struggling to advance himself, to improve his status in society, and to destroy the impediments in his path; and not the plays which dramatize him as shiftless, lazy, illiterate, boisterous, ignorant, and vicious. Through education the Negro is making an effort to change the latter types within the group.

During the fall of 1948, the writer sent questionnaires to 200 of the most representative Negro secondary schools in seventeen states and the District of Columbia, asking information concerning their dramatic arts programs. Of the 200 schools, 105 responded, representing over sixty per cent of the states contacted. The sample was carefully studied and the distribution of the

reporting schools was found to be a representative cross-section of Negro secondary schools in the seventeen states. No differentiation was made between private, vocational, and regular academic high schools.

Information contributed by those 105 schools revealed that: (1) a majority of the schools resent minstrel shows; (2) comedies and religious plays are the most popular, with tragedies following in second place; (3) there is a definite need for improvement in the dramatics curriculum; (4) trained teachers in dramatic arts are needed in the majority of schools; (5) staging facilities and equipment are inadequate in a majority of the schools; (6) commencement season is the most popular period for presentations; (7) the prices for admission range from fifteen to seventy-five cents; (8) the high schools in the District of Columbia have the best equipment and trained teachers; (9) the two best developed state dramatics organizations are those of North Carolina and Louisiana; (10) the most productive dramatics organizations in the secondary schools are found in North Carolina; (11) radio drama is undeveloped; (12) teachers are seeking more training and experience; (13) a number of the schools exchange plays; (14) a majority of the drama teachers have majors in other fields and have had experience in drama only as an extracurricular activity; (15) a majority of the schools make their own scenery; (16) that such plays as *Death Takes a Holiday*, *Jane Eyre*, *Smilin' Thru*, *The Eve of St. Mark*, *Arsenic and Old Lace*, and *Little Women* have been popular in the Negro secondary schools.

Negro drama teachers and directors must have more training. Workshops, dramatics clinics, in-service training, and extension courses must be made available by the colleges. Principals must encourage and co-operate with teachers in planning courses in dramatics to be placed in the curriculum; and adequate equipment, staging facilities, and funds must be provided for production.

The colleges and dramatics organizations must continue to provide the stimulus and the necessary training for the teachers of dramatic arts in order that the Negro may take his rightful place in the American theatre. The integration of the Negro into the American theatre is incomplete, and his future influence on our national theatre is a matter of speculation. But there is reason to feel that his contribution to drama and theatre will continue and increase as his social and economic status changes, and that one of the Negro's surest contributions to American society will be through his dramatic talents and traditions.



## The Catholic Secondary School

SISTER MARIE LEON, F.S.P.A. and  
JOSEPH F. RICE

### THE GIRLS' SCHOOL

**T**HE annual play in the Catholic girls' secondary school forms an integral part of the institution's program of learning. For the pupil, it stands as a goal to be attained, a long-range motivation for special effort. For the teacher, too, it may be a goal, but only one in a series which precedes a highly desirable objective.

Just what can the production contribute to the pupils' development? It can make all pupils feel that they are contributing members of the social group; it can give them a greater sense of understanding through close study of character in preparation for acting a role; it can provide an emotional outlet; it can give needed development to the shy girl who needs to share with a group and to the selfish girl who must learn to adjust herself to her classmates and their ways of thinking. Through it, the teacher can develop creative expression, manual skill, social experience, leadership, team play, and, above all, thinking. These objectives are more essential for sound living than a mere acquisition of facts could ever be. Optimistically, the teacher hopes that when the production is a thing of the past, the pupils will retain, besides the disciplinary skill acquired in interpreting, speaking, and acting, an enrichment of their personal and social life.

When the teacher of dramatic arts in the Catholic girls' school is ready to select the "right" play for her group, she faces a problem. She must find a play for an all-girl cast. It is possible for a girl to play a male part under certain conditions, as in a fantasy where the role is often more one of fantasy than of reality. On the whole, however, the director who selects a play in which a girl must act a realistic male role fails to give an artistic presentation to an audience and deprives the actor of a beneficial experience. If an actor must project himself into the feelings and life of the one he is portraying, then the girl actor is forced to think and act in terms of a man. She can scarcely do justice to the interpretation. Unless the director takes great care in proper voice placement, there is also danger of a permanent voice injury.

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In spite of costume, make-up, and lights, a squeaking, inadequate voice will betray the feminine actors in a male role. Many girls' schools are now solving the problem by inviting boys' schools to assist them in their productions. This seems to be the best solution if the director decides on a play requiring a mixed cast.

Again, the teacher of dramatics is limited in the choice of a play from the standpoint of content. To produce certain plays written for an all-girl cast would be a sacrifice of time and effort. Many such plays have neither artistic value nor factors leading to personal enrichment for the players. Whether the play chosen is a farce, a comedy, a fantasy, or a serious drama, it should contribute culturally to the complete development of the participants.

Some are of the opinion that the only valid form of entertainment in the school is a religious play—the only type, they think, wherein “values” are to be found. These same people hold that a play is religious only if it carries a definite and obvious lesson. A religious play in the true sense of the word is one that motivates to righteous living in terms of ethical insight. Pietistic and sentimental elements do not make a play religious.

Our pupils of today are culturally deficient. Perhaps the teachers are at fault; even the choice of a play can show up a weakness of teacher judgment. Since a play is not only to be acted but also to be studied, it may be repeated that teachers have an excellent opportunity to teach the finer things of life in a “painless manner.” A teacher's duty to her class is scarcely half done if she stages a play whose meaning is unknown to the participants, who must then play their parts as isolated units with no sympathy for the whole. Each type of play opens some new vista of experience to the pupil. Even the pure burlesque affords an opportunity for the young actor to learn to clown with a purpose.

There is still another objective for this teacher of dramatic arts. She is training future playgoers. A study of the right type of play will teach the theatre-going public of the future to be critical. Only as a community demands good plays will it get them; and only as it knows good plays will it demand them. Through the drama course, teacher and pupil together help to raise the standards of culture in the community. When the play is a finished whole, it has a work to do beyond that done for the actors. Although each member of an audience creates the play for himself, the actors have the obligation of putting the real message over the footlights. The audience should take home with them something that will add to their philosophy of life. They should have received some uplift in the realms of the good, the true, and the beautiful. And this uplift is not confined to the serious; sometimes it may come through the relaxing avenue of hearty laughter.

## THE BOYS' SCHOOL

For every theatrical presentation, there are specific conditioning factors. Those which affect play production in the Catholic boys' secondary school are as varied as one is likely to find in any educational survey. They range from a favorable attitude on the part of some administrators and an unfavorable attitude on the part of others to a definitely established code of regulations established within the religious rule-of-life of some of the teaching Orders.

There are, broadly speaking, two types of Catholic boys' secondary schools, Diocesan and Non-Diocesan. They differ primarily in that the Non-Diocesan schools are administered by Religious Orders rather than by the local Catholic Superintendents of Schools, and, while they co-operate with the administration of schools within each Diocese, they are not subject to it in matters of policy or personnel. Consequently, policies in all things vary widely, and dramatics is no exception. Within most Catholic schools there is, of course, a deeply grounded realization of the close relationship between things theatrical and religious, and a consciousness of the historic relationship between the two. Real effort, however, is made to develop an appreciation of the contemporary possibilities of that relationship. In academic course syllabi and in textbook materials, drama and dramatic arts are almost universally emphasized, but it is in the laboratory or production phases of dramatics that the greatest differences appear.

The dramatics director in a boys' Catholic high school is faced with several alternatives in the production of plays. He may produce only plays with all-male casts or adapt plays to meet that condition. He may cast boys in girls' parts, or he may arrange with a neighboring girls' school for girls to play the feminine parts. There are schools following each of the alternatives, although since the establishment of the Catholic Theatre Conference with its efficient Service Bureau in New York and the exchange of experience which has resulted from it, the number of schools using the last of the alternatives has increased sharply.

Because the Rule of their Order specifically prohibits the use of girls in dramatics on the secondary-school level, the Jesuits have been inclined to follow the first of the alternatives. The challenge to directors of dramatics in such schools has been a real one, while because the number of plays with all-male casts is small, production in Jesuit schools is encouraged. This interest in dramatic production has been indigenous in such schools since the establishment of their Order in medieval times when the Jesuit theatres became a center of community interest and culture. Many original scripts are written by instructors and pupils to fill this need, and many contemporary plays have

been ingeniously adapted to meet their specific requirements. The Jesuit Seminary at Milford, Ohio, conducts a Play Bureau in which new plays and adaptations are catalogued and made available on an exchange basis to other schools conducted by the Order. The materials include everything from a broad selection of the classics to such items as *You Can't Take It With You* and *The Gentleman from Athens*. In *You Can't Take It with You* the ballet dancer is neatly transformed into a would-be boxer!) The second alternative, of casting boys in girls' parts, is pretty well relegated to the occasional farce. Until recently some schools did cast boys in all parts in every type of play but most frequently in the classics, hoping that their audiences would accept the convention in the same way as Shakespeare's contemporaries did. But most have found this too difficult a feat for modern imaginations. Moreover, it is no longer considered psychologically wise, especially from the standpoint of the pupil who may be cast in a feminine role. The better the performance a boy might give, the greater would be the danger to his personality development. All the characteristics so carefully nurtured in a Catholic boys' school are endangered by such a practice, and it has been this reason, rather than dramatics *per se*, that has caused administrators in some instances to frown upon any play production in their schools.

After the problem of general policy toward the dramatic arts program is established in any Catholic boys' school, the dramatics director is faced with the universal problem of choice of materials. He finds the factor of the moral content of the play a crucial matter for his work. The play must square with the beliefs that the school is established to inculcate in the application of broad principles of good and evil. A good play from the standpoint of a Catholic director must avoid an unwholesome moral atmosphere, as defined by Catholic belief, although he may fill his yearly schedule for season after season with plays that have no direct relationship to religion in the formal sense. However, there is a great wealth of historical and religious drama that has been developed down the centuries with the Church. Most directors, anxious to foster in their pupils an awareness of the elements of culture which are uniquely theirs, eagerly include the great religious plays of the past and encourage the writing of new plays on religious subjects by including such plays as *The First Legion*, *Savonarola*, and *A Saint in a Hurry* in their schedule at the first opportunity.

There is a further distinguishing factor of the work of the dramatics teacher in a Catholic boys' secondary school resulting from the fact that the large majority of these schools are strictly college preparatory in curriculum. The course of study is rigidly set, and there are no provisions for shop and art

classes as such. Almost all play production is handled as an extracurricular activity. Time for rehearsals, set construction, and the numerous related jobs is found in out-of-school hours. The result is that (because of the scholarship qualifications applied to the activity in dramatics) the pupils who take part are frequently the strongest scholastically.

Despite the challenges with which the director of dramatics in a Catholic boys' secondary school is faced, there is an almost universal appreciation that these problems must be met and that an active program of dramatics must be pursued to insure the pupil who is talented an opportunity to develop his ability and to provide an opportunity for all to share as an informed audience in the joy of the great segment of our culture which the theatre provides.

## The Private Secondary School

ELINOR RICE

**M**UCH is being written these days about the aims, philosophies, and achievements of private schools as compared with those of public schools. It may appear that these goals are widely divergent. Actually, of course, both types of schools in common are striving to achieve one important thing—to offer pupils the fullest, most satisfying educational opportunities.

As a child unconsciously reflects the ideas and manners of his parents, so a private school reflects the interests, the intellectual aims, and the convictions of the headmistress or headmaster. An administrator's attitude toward the activities of his school has an important influence upon the success of these activities.

A major difference in the private and public schools that all administrators acknowledge is the disparity in the size of the classes and the recognized ability on the part of the private schools to concentrate on the training of the individual pupil. In a private school, even more extensively than in a public school, the interests and abilities of the pupils are studied, encouraged, and carefully guided; and as a result of this thoughtful analysis, the arts are known to be essential subjects in the curriculum of the private school.

### INTRODUCTION OF DRAMA IN THE GRADES

One of the foundations for a successful secondary-school drama department is the early training in creative dramatics that many pupils receive in

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the grade schools. Within the last twenty years, there have been encouraging achievements in this country in the field of children's drama. This informal type of drama may be explained as the child's improvised interpretation of a story, poem, ballad, or play that has been told and then discussed and acted in the class. The spontaneously created dialogue and the action resulting from this interpretation is the essence of creative dramatics. This simplified creative work is begun in the private school in the primary grades.

#### DRAMA IN THE SECONDARY SCHOOL

The general interest of the pupils, in both the private and the public secondary schools, in electing drama as an activity depends greatly on the attitude of the administrator, the skill of the drama teacher, and the emphasis placed on the activity. The educational policy of the public high school in the matter of drama activities is frequently different from that of the private school. The former usually offers, as an elective, a one- or two-year course on the basis of five class periods a week. In the private school, the drama work is ordinarily not an elective. Each class has one 50-minute period of drama each week; and, for the pupils electing this subject for added extra-curricular time, there are afternoon meetings, rehearsals, crew calls, or other forms of creative work related to the drama classes. All rehearsals and the meetings of the technical crews for the major three-act productions are held at this time.

As it is a general policy in private schools to have small classes (usually arranged by dividing each class into sections), the pupils receive the advantage of more individual attention and the opportunity to participate in more things than would be possible in a public school. An activity available to all the pupils, as drama is in a private school, should be so organized that the general plan will interest and motivate the average pupil as well as the more gifted one, offering continuous development in training and experience to all.

#### THE SELECTION OF PLAYS FOR MAJOR PRODUCTIONS

In selecting a play, the pupils should be given a project that stimulates and challenges them and that offers them adequate opportunity for creative work. Whenever possible, it is advisable to use plays with large casts, offering as many pupils as possible the opportunity to apply the acting techniques that they have studied. Period plays, in which the characters are required to wear costumes other than modern dress, are generally the most satisfactory for all-girl or all-boy casts when the pupils must take roles of the sex other than their own, but it is better to offer a variety over the years by including a carefully selected modern-dress play.

A strong practical, well-organized drama program in a private school has a lasting influence on the pupils. Educationally, the program should emphasize the study of the drama as one of the important types of world literature. It should train the pupils to recognize and appreciate the best in acting, producing, and staging of plays, thus opening the door to the wonder of the creative arts through an interest in the finest in the contemporary theatre. It can awaken in the pupils the personal need to cultivate the best in their personalities and can train them to acquire an alert mind and body, a pleasing voice and correct speech. Finally, it can teach them the joy and satisfaction of sharing interests and ideas through working pleasantly and easily with others.

### The New York City School of Performing Arts

MARJORIE L. DYCKE

**W**HEN the idea was first broached to establish a public school to prepare young people for careers in music, dance, and drama, it was lightheartedly referred to in some education circles as "Keller's Folly." As famous names in the three fields began to line up solidly behind the project, amusement changed to amazement, then to acceptance; and in September, 1948, the first class entered the doors of the School of Performing Arts, Division of Metropolitan Vocational High School, with Dr. Franklin J. Keller as principal.

Performing Arts grew out of a six-year preliminary experiment with departments in vocational music and vocational drama. Their success gave rise to the idea of a special annex where good basic training in the three major performing arts would be given in addition to the regular academic work. An advisory commission, headed by Mrs. Samuel A. Lewisohn, was formed and the planning of the project was begun. For the theatre, the commission included and still includes: John Golden, producer; Alfred Harding, of Actors' Equity; Helen Hayes, actress; Theresa Helburn, Theatre Guild director; Abram Hill, of the American Negro Theatre; Norris Houghton, of Theatre Incorporated; Alexander Kirkland, actor and representative of the American National Theatre and Academy; Brock Pemberton, producer; Margaret Webster, actress and director. For radio and television, the commission had and still has: George Heller, of the American Federation of

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Radio Artists; Robert B. Hudson and Leon Levine, of the Columbia Broadcasting System; Morris Novik, of WNYC; Edward Stasheff, of WPIX.

"But a *vocational* high school?" ask the usual inquirers, aghast, with visions of Dead End Kids trampling the arts. Actually, most of the pupils in the drama department are preparing for college. Most of them, by coincidence, have high IQ's. "Oh, then it's really an academic high school," is the routine reply. No, it's really a vocational school. Performing Arts is hopefully preparing its pupils for jobs and, at the same time, is offering them the benefits of a well-rounded academic program, imperative for a student of drama. For half of the school day, the pupil takes his academic subjects (English, history, science, mathematics, language) and, for the other half, he takes "shop" (drama, dance, music).

The school is situated in the heart of New York's theatrical district at 120 West 46th Street, where pupils can see and be seen. It is highly desirable, if not essential in New York, that pupils preparing for the theatrical profession be within walking distance of the theatres, theatrical supply houses, scene construction studios, Actors' Equity Association, ANTA, and, incidentally, producers' and agents' offices.

The licensing of teachers is done by the Board of Education through its Board of Examiners. Three of us present teachers in drama are regularly licensed in speech, with specialization in drama; another teacher, licensed in English, has had professional experience as technical director for several summer theatres. He is well-known also in fencing. Our fifth teacher and latest addition is a professional actor, a young man with fifteen years on Broadway, working every season.

All pupils at Performing Arts are selected through auditions, plus examination of previous school records. Notice of the semiannual auditions is sent to the principals of all elementary, junior high, and high schools in the city. Newspapers also carry announcements. Applicants for the drama department are asked to prepare two one-minute monologues of their own choosing. When they arrive on the audition day, they are handed four more monologues of which two are to be chosen for extemporaneous delivery. The applicant is informally interviewed with two purposes in mind: (1) for the examiner to evaluate personality, appearance, attitudes, interests, and general background; (2) for the applicant to be set at ease, as far as possible, by the friendly interest shown by the examiner and by the rapport established. The applicant is then asked to present the two prepared monologues, followed by the two extemporaneous readings. As a final test, the examiner outlines a



simple situation which the applicant is asked to create in pantomime. Here imagination, truthfulness of performance, and expressive use of movement are judged. This first performance is a preliminary screening. Those who show promise are asked to return the following week for a second audition before a different examiner. The procedure is the same, with new extemporaneous reading material and a new pantomime situation.

Performing Arts is, by the necessity of its nature, a small school. Really professional talent is unfortunately rare in any field. At this writing the drama department has 170 pupils spread throughout its four-year course. The number is never expected to exceed 200, with no more than 20 graduating every half-year. For a New York school, this a phenomenally low figure. At the last audition of the drama department, 300 applied, 150 were recalled, and 75 were chosen. These pupils, on acceptance, were cautioned, as those previously taken had been, that admission to the school was only the beginning of a trial period for them. The rule is: if any pupil fails to show sufficient development of talent by the end of any term, transfer to another school will be necessary. This condition may seem very stringent. It is highly realistic. Of what vocational value is a school which does not discourage early those who will stand little chance of lasting employment in the field for which they are training?

"But," comes the objection, "aren't you undertaking a dangerous task when you make your elimination? Look at the 'stars' who, at one time or another, were told that they had no talent." The answer is that mistakes in judgment may be made, but the likelihood of error for the teachers who have worked with and observed an aspiring actor daily for four months or more is far less than for the casting director of a production who sees him for ten minutes or less.

The drama department has a four-year course of study, of which the first year is exploratory and preparatory. Pupils entering from elementary school come into the first-year course. Those from junior high school enter on the second-year level. The curriculum, of course, is still fluid and experimental. It never can become a Procrustean bed; but as time goes on, the changes which will be made are likely to be less drastic than the ones which the next few years will bring as our theories are tried in practice.

#### THE COURSE OF STUDY

Following is the course of study as now outlined:

##### *First Year*

*Term 1*—Introduction to Acting (exercises in body movement and con-



rol; exercises for development of imagination, concentration, and memory); Choral Speaking; Dance Movement; Music (voice production, sight reading, chorus).

*Term 2*—Production (use of stage areas, presentation of pantomimes coordinated with narration); Oral Interpretation; Dance Movement; Music.

*Second Year*

*Term 3*—Elementary Acting (sense memory exercises, pantomime, and improvisation); Voice and Diction; Survey of the Field (overview of all areas of theatrical production, radio, and television); Stagecraft; Dance.

*Term 4*—Elementary Acting (sense memory, emotion, pantomime, and improvisation—both free and directed—simple characterization); Voice and Diction, Play Analysis; Dance.

*Third Year*

*Term 5*—Advanced Acting (study and production of scenes from plays); Interpretation (detailed play analysis from the actor's point of view); Character Analysis; Oral Interpretation of Scripts; Make-up.

*Term 6*—Advanced Acting (one-act play study and production); Radio (study of current programs; production); Styles of Acting (taken in conjunction with English 6—History of Drama).

*Fourth Year*

*Term 7*—Directing and Stage Managing (theory and practice, directing of students in Term 6); Radio Workshop.

*Term 8*—Senior Production; Audition Preparation; Television Workshop.

WHAT ARE THE PROSPECTS FOR PUPILS?

The informed observer, learning of the existence of Performing Arts, usually reacts in one of two ways: "What a wonderful opportunity! The Board of Education is doing a marvelous thing," or, with equal spirit, "How can you permit yourselves to prepare pupils for the most insecure and overcrowded of all fields?" To the first, the response is "Amen"; to the second, several replies, both negative and positive, are given.

*First*, to answer a question with another, what fields can you name today which are not overcrowded? Does that fact deter people from preparing for them and seeking employment? Again, are there no *young* actors in the field today? There would be none if it were true that the theatre had no place for them. The same is true of radio and television. Producers do not ask for fewer actors; they ask for more good ones. And the theatrically hard-bitten Advisory Commission is enthusiastic about the project. They have lent and are lending not only their names but also their strong right arms.

Performing Arts is not creating a demand; it is supplying a long-felt need. If the school were upholding the figment that the theatre and its allied arts were wide open fields, then it would be guilty of perpetrating a fraud. But one task of the drama department has been to get its pupils to face the facts of the profession they have chosen—that it requires talent, personality, good health, appearance, cultural background, training, hard work, grit, and the ability to seem dynamic though starving. It requires a knowledge of the theatre and theatrical ways, a sensitivity to direction, the ability to work selflessly and wholeheartedly with the other actors, and gregariousness. It means facing the fact that 200 actors, one's friends among them, are seeking the same single coveted role.

Since Performing Arts is a public school, it has no need to coddle egos for financial reward. In fact, if it does not produce quality as recognized by the profession, rather than quantity, it is unlikely that the public will continue to support it. Therefore, Performing Arts does not feed, or feed upon, illusions—another point in its favor.

*Second*—and questions of prime importance: Are a nation's artists less valuable than its artisans? Should the high schools train the latter and not the former? Why must the artists alone be left to their own devices, to secure training at who knows what expense? Through Performing Arts, New York is helping to point a new way.

If one is completely realistic, he will realize that many pupils will not follow acting. Some may become playwrights, scene designers, directors, stage managers; others will leave the field of the theatre altogether. For those who will become actors, the early training in the field, given by qualified teachers, is invaluable. They are reached while their sense impressions are fresh and while their attitudes are still in the formative stage. There will be no artificial acting techniques to be *unlearned* later. False illusions about the theatre will be destroyed early and artistic growth fostered at the same time. Those who go on to college for further training for their profession will bring a higher level of artistry to the college dramatic productions.

For the pupil who does not become a theatre worker, the loss in his training is *nil*, and the gain considerable. Besides the obvious advantage of his becoming an intelligent and appreciative theatre goer, there are values even more important to his growth as an individual. Perhaps most important for his future happiness, he will in all likelihood arrive at *his own conclusion* that the theatre, fascinating though it may be, is not the place for him to try to make a living. Beyond that, he will develop sensitivity,

creative imagination, critical faculties, good taste, professional attitudes toward work, the ability to work with others co-operatively, subordination of himself to the good of the whole, contributing his own particular talents to the whole; he will develop poise, a flexible and responsive body, and good voice and diction; he will add to his cultural background through an understanding and a correlation of the arts; he will be prepared for worthy use of leisure time; he will gain an understanding of himself and of other people; he will both give and receive pleasure, participating in the artistic experience of dramatic productions.

Miss Jessica Tandy, well-known actress, said at a meeting recently: "When I was fifteen, my parents sent me to a school to study acting. They thought it would cure me, and if it didn't cure me, it wouldn't hurt me." In this spirit we work at Performing Arts. We may not cure, but we don't hurt, and pupils love their work. What school offers more; how many, as much?

## Accreditation of High-School Courses in Dramatic Arts

HELEN SCHRADER

**D**RAMA is one of the special fields which the college preparatory pupil may wish to include in his high-school program. Before the pupil elects courses in drama, he will want to know how these courses will be accredited by a college or university. High-school administrators, curriculum directors, and other teachers who advise pupils and plan courses of study should know what high-school drama courses are accepted by colleges and universities, and in what capacity they are accepted. In order to assist high-school teachers who must advise on accreditation of courses in drama, a study was made of accreditation practices in 150 colleges and universities. This article reports the results of that study.

The data here reported were obtained from a questionnaire sent to university and college registrars. This questionnaire consisted of two parts:

1. Which of the following courses do you accept toward college entrance?

- |                   |                    |                 |
|-------------------|--------------------|-----------------|
| a. Acting         | d. Lighting        | g. Scene Design |
| b. Costume Design | e. Make-up         | h. Stagecraft   |
| c. Drama          | f. Play Production |                 |

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## 2. In what capacity are these courses accepted?

- a. As English credit  
 b. As elective credit  
 c. For grade value
- d. As graduation from an accredited high school

The 150 colleges addressed included the following:

1. Only institutions whose registrars are members of the American Association of Collegiate Registrars.<sup>1</sup>
2. One *state university* and one *state college* in each state.
3. *Private colleges* and *private universities* selected according to region, religion, enrollment, and endowment.<sup>2</sup>
4. Three *national academies* and nine *technological institutes*.
5. Four universities outside the United States—the University of Alaska, the University of Hawaii, the University of the Philippines, and the University of Puerto Rico.

One hundred twenty of the universities and colleges replied to the questionnaire. The following tables indicate the regional and institutional distribution of colleges and universities and the manner in which each course is accredited. Table I indicates the manner in which acting is accredited. Apparently acting is accepted most often as an elective. Nine state universities do accredit it as part of the units presented for graduation from an accredited high school. (See Table I.)

Table I. ACCREDITATION OF ACTING

	Regional Distribution										Institutional Distribution							
Capacity Accepted	NE	MA	ENC	WNC	SA	ESC	WSC	M	P	Total	PUR	PUN	PCR	PCN	SU	SC	Total	
English				1						1	1						1	
Elective	7	4	5	3	7	3	5	6	9	49	5	2	8	3	19	12	49	
Grade		1	1	1	1	1		1	4	10		1	2	2	2	3	10	
Graduation			2	4	6	1		3	4	20	1	3	1		9	6	20	
Key:	NE	New England States								PUR	Private University Religious							
	MA	Middle Atlantic States								PUN	Private University Non-Religious							
	ENC	East North Central States								PCR	Private College Religious							
	WNC	West North Central States								PCN	Private College Non-Religious							
	SA	South Atlantic States								SU	State University							
	ESC	East South Central States								SC	State College							
	WSC	West South Central States																
	M	Mountain States																
	P	Pacific States																

<sup>1</sup> This factor did not actually limit the selection of colleges and universities, but it did facilitate the co-operation of registrars in supplying data for the survey.

<sup>2</sup> Regional distribution used here corresponds to that in the Statistical Abstract of the United States. Institutional distribution corresponds to that in the *Educational Directory*.

Acceptance of credit for Costume Design is most often as an elective as shown in Table II below.

Table II. ACCREDITATION OF COSTUME DESIGN

Capacity Accepted	Regional Distribution										Institutional Distribution							
	NE	MA	ENC	WNC	SA	ESC	WSC	M	P	Total	PUR	PUN	PCR	PCN	SU	SC	Total	
English										0							0	
Elective	7	4	5	3	9	3	4	6	10	51	7	2	9	4	18	11	51	
Grade		1		1	10	1		1	5	19	1		4	4	2	8	19	
Graduation	1		2	4	5	1		2	4	19		2	2	2	8	5	19	

\* For explanation of letter units, see Key in Table I.

Schools which do not give credit for Acting and Costume Design often do give credit for Drama. It is interesting that twelve schools, including six state universities, accept Drama as English, but many of these same institutions do not accept as English the other courses listed in this survey. (See Table III.)

Table III. ACCREDITATION OF DRAMA

Capacity Accepted	Regional Distribution								Institutional Distribution								
	NE	MA	ENC	WNC	SA	ESC	WSC	M	P	Total	PUR	PUN	PCR	PCN	SU	SC	Total
English		1	3	1	1	1	1	2	1	11	2	1	1		6	1	11
Elective	2	7	5	5	13	4	5	7	12	60	7	3	13	6	15	16	60
Grade		2			1	1		1	7	13	1	2	1	4	3	2	13
Graduation	1		1	4	3	1		2	5	17		2	2	3	6	4	17

\* For explanation of letter units, see Key in Table I.

Lighting is not accepted as frequently as are Drama and Costume Design. Only eleven private universities accept units in Lighting, whereas twenty-six state universities grant credit for this course. (See Table IV.)

Table IV. ACCREDITATION OF LIGHTING

Capacity Accepted	Regional Distribution										Institutional Distribution							
	NE	MA	ENC	WNC	SA	ESC	WSC	M	P	Total	PUR	PUN	PCR	PCN	SU	SC	Total	
English										0							0	
Elective	8	4	5	2	7	3	6	6	8	49	4	2	8	4	18	13	49	
Grade		1	1		2	1		1	5	11	1	1	2	2	2	3	11	
Graduation			1		5	2	1	1	2	12	1	2		1	6	2	12	

\* For explanation of letter units, see Key in Table I.

Make-up is the course least likely to be accepted for credit. Few colleges accept Make-up except on an elective basis. (See Table V.)

Table V. ACCREDITATION OF MAKE-UP

	Regional Distribution									Institutional Distribution							
Capacity Accepted	NE	MA	ENC	WNC	SA	ESC	WSC	M	P	Total	PUR	PUN	PCR	PCN	SU	SC	Total
English										0							0
Elective	7	4	6		8	3	5	6	8	47	4	2	9	2	18	12	47
Grade				2			1		1	4				2		2	4
Graduation	1		1	4	2	1			2	11	1	1	1	2	4	2	11

\* For explanation of letter units, see Key in Table I.

Play Production is often accepted for credit. This course like many others is accepted most often as an elective. (See Table VI.)

Table VI. ACCREDITATION OF PLAY PRODUCTION

Capacity Accepted	Regional Distribution										Institutional Distribution							
	NE	MA	ENC	WNC	SA	ESC	WSC	M	P	Total	PUR	PUN	PCR	PCN	SU	SC	Total	
English							1			1								
Elective	7	4	7	4	4	3	4	6	10	49	7	2	8	2	18	12	49	
Grade		1	1	1	1	1		2	5	12			2	3	2	5	12	
Graduation	1		1	4	3	1		2	5	17	1	5	1		6	4	17	

\* For explanation of letter units, see Key in Table I.

Scene Design is the course least often accepted under any category. However, Scene Design is accepted more frequently by state schools than by private institutions. (See Table VII.)

Table VII. ACCREDITATION OF SCENE DESIGN

Capacity Accepted	Regional Distribution										Institutional Distribution							
	NE	MA	ENC	WNC	SA	ESC	WSC	M	P	Total	PUR	PUN	PCR	PCN	SU	SC	Total	
English										0							0	
Elective	7	3	5	1	8	3	5	6	9	47	6	2	7	2	19	11	47	
Grade		1		1	1	1		1	4	9			3	2	2	2	9	
Graduation			3	4	2	1		1	3	14		2	1	2	5	4	14	

\* For explanation of letter units, see Key in Table I.

Stagecraft is another course title which is accredited. (See Table VIII.)

Table VIII. ACCREDITATION OF STAGECRAFT

Capacity Accepted	Regional Distribution										Institutional Distribution							
	NE	MA	ENC	WNC	SA	ESC	WSC	M	P	Total	PUR	PUN	PCR	PCN	SU	SC	Total	
English										0							0	
Elective	7	4	5	3	7	3	5	6	9	49	4	4	10	5	18	8	49	
Grade		1	1	1	2	1		1	6	13			3	3	2	5	13	
Graduation	1		1	4	3	1		2	2	14	1	1	2	2	6	2	14	

\* For explanation of letter units, see Key in Table I.

It may be concluded from the data presented in the tables above that courses in dramatic arts are most often accredited according to the following preferences: *first*, as electives; second, as graduation units from an accredited high school; and *third*, as grade value. Drama and Play Production are the only courses designated as English credit. Drama is the course most often accepted for credit. Make-up and Lighting are the least likely to be accredited. All of the courses in drama are recognized by registrars, but the manner of their acceptance by colleges varies.

Only six institutions to whom the questionnaire was directed do not accept courses in drama. These six schools are Columbia University, Johns Hopkins University, Bryn Mawr, Radcliffe, and the United States Naval and Military Academies. Radcliffe is interested only in preparatory courses, including three years of Latin and two of Greek. It does not consider drama as one of the preparatory courses.

It would appear from this survey that state colleges and universities are more likely to accept courses in drama than are private institutions. It is not possible to draw any distinctions concerning regional distribution, for it is apparent that courses in drama are acceptable to colleges and universities throughout the nation.

The number of units which each institution will accept varies, but most of them will accept one unit and some will accept as many as four units. The College of William and Mary will accept as many as four units. The University of Virginia, the University of New Mexico, Dominican College, and Georgia Institute of Technology will accept three units. Carnegie Institute of Technology requires four units of high-school English, of which one may be speech and one drama. In addition to these courses, Carnegie Institute will accept other courses in drama on an elective basis. Private religious colleges often limit the number accepted to two units. The University of Louisiana and the University of Arkansas will accept as many as two units in drama. Many institutions did not indicate any arbitrary limit of units. Dartmouth has no arbitrary requirements. Stanford and Princeton require four years of high-school English and accept all courses for grade value.

The University of Alaska gives credit for drama as an elective. The University of Puerto Rico does not give credit for drama because it is offered only as extracurricular work in the schools there.

The generalizations drawn in this article are not final nor all-inclusive. They are restricted to the particular schools questioned in this survey. These institutions do, nevertheless, present a significant sampling of well-known private colleges and universities and most of the state universities in the United States.

### CHAPTER III

## The Teacher of Dramatic Arts in the Secondary School

*The original plan was to combine the following expressions into a presentation of a typical high-school dramatic arts teacher's attitude toward his job and the shortcomings in his training for that work. However, because each contribution is so clearly a reflection of local working conditions, the individual items have been allowed to retain their individuality. Editing to avoid unnecessary repetition and to emphasize ideas has allowed a presentation of a compact picture of the field of high-school dramatic arts from the teacher's point of view. The result is a symposium that should prove instructive to colleges and universities, stimulating to teachers, and highly revealing and informative to secondary-school administrators. [Editor]*

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SO much of the training in dramatics is acquired while actually doing the work with the pupils that it is difficult to say "here my college training was successful and here it fell short;" but on the whole, in order to teach dramatic arts well, I should advise a broad academic training in as many fields as possible, as well as some special training in voice and bodily action.

As I had majored in history and English in my undergraduate days, and my only contact with dramatics had been in taking the leads in several high-school and college plays, it seemed advisable at the end of my second year of teaching to resign and take some work in dramatic arts. I shall always be grateful for the sound basic philosophy of interpretation which I received during that period. For the training teacher, I believe that this field should be incorporated into all undergraduate courses in the appreciation of literature and it should be combined with intensive training in voice and bodily action. I also felt it necessary to take three summer courses at a school of the theatre learning how to move a huge cast across stage, as well as how to schedule and conduct rehearsals with the least possible effort and maximum effect.

Much of this training could have been obtained at the undergraduate level at great saving of time and expense, but perhaps one embodies it in one's



teaching better if he has to go back to school occasionally to learn it the hard way, and then apply it on the job. At least I have found this method very effective.

I strongly suggest that somewhere along the line in the training course these fledgling dramatics directors should be warned that in their zeal for successful dramatics performances, they will meet with opposition from other high-school faculty members who will not share their enthusiasm, and that, therefore, before starting work on a play, it would be a good idea to find out what other functions one is likely to run into during rehearsal periods and how to avoid them with the least possible friction. He must also realize that the most talented actors are not always the best pupils, and that, consequently, they must be prodded to keep up their grades in other classes, as well as to memorize their parts if they and their director are to live peacefully with the world about them. It is wise to get the whole school sold on the idea before a single advertisement appears, by tactfully getting the co-operation of as many departments as possible. Finally, after a performance one should be prepared to meet a let-down on the part of both the pupils and the faculty and not even expect to spend the profits for the dramatics activity, but rather rejoice that one can help to improve an athletic field or help costume a band for the glory of the whole school.

If these things and many others like these could be learned at college, the royal road to success in the first years of high-school teaching would be paved with smoother cement. (*Isabel Bodden, Riverside High School, Milwaukee, Wisconsin.*)

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To the pupils who had the experience of coming under my influence during my first year of teaching, I owe a great debt for what little success I have had as a teacher of dramatic arts. From them I learned more about teaching school than I had learned from all my college educational theory classes, most of which presented material that is seldom usable.

As a teacher of dramatic arts, I find that my experience back-stage was useful, as I was exposed to the art of scene painting, scene shifting, stage lighting, play directing, acting, etc. For my teaching to have been stronger and more interesting, however, my college training should have included: (1) more training in actual student-teacher contact; (2) more educational classes which insisted on prepared units of work, units that could be used in a classroom of the future; (3) more contact with staging and directing plays; (4) at least a few textbooks, written by secondary-school teachers who had had practical experience on that level of training. (*B. Davis Evans, Spanish Fork High School, Spanish Fork, Utah.*)

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My most serious deficiencies in training were: no opportunity to observe the theatre, inadequate background in reading dramatic literature, history of the theatre, general history, and insufficient opportunity to get experience in acting and in all phases of production. Possibly the values in my early training, on the other hand, were inspirational rather than practical. From a scanty experience, I was fired with ambition to continue my study in dramatic arts. It led me to several universities where it was my privilege to study under excellent teachers.

There were many courses that were extremely valuable to me, but those in directing, stage mechanics, and oral interpretation now seem most important. It seems to me that this experience and training which I have received *after* I started to teach were especially valuable. In other words, the field of dramatic arts is so varied that it takes experience to know what to study and where to study. (*Agnes A. Frick, Central Junior-Senior High School, South Bend, Indiana.*)

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The training of the teacher in dramatic arts should follow the training of any teacher of a special subject; that is, there should be a broad general background, then a specialized field of training. No one should be asked to direct plays without suitable training any more than one should be asked to teach art without training in art, or music without training in music.

In addition to such basic background courses as literature and languages, there are many special courses which I have found bear quite directly on the teaching of dramatic arts: interpretation, speech re-education, and, most importantly, the courses in the college dramatic arts curriculum itself. In my own training, I began with one class in all of the dramatic arts combined including acting, directing, make-up, stage techniques, voice, and production, upon which course I base my high-school classes. My college work further included valuable specialized courses in each of the fields studied in the general course.

I regret that I didn't have more training in the building and painting of sets. Also I feel the need for knowledge of choric speaking which would be helpful in teaching interpretation just as choral work is useful in teaching music. (*Florence E. Hill, Lehman High School, Canton, Ohio.*)

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If dramatics activity is to be broadly enriching, more is involved than the script and the actor. All the elements of the physical theatre must be used to stir the imagination and quicken sensibilities. Such a concept presupposes

that the teacher possesses a knowledge of stage design, of scenic construction, of lighting, of costuming, and of make-up. A course in stagecraft acquainted me with the rudimentary educational potentialities of these elements, but my training was inadequate and I am ever striving to supplement it as I work at my job. I would have been a better beginning teacher had my stagecraft apprenticeship, like my study of directing, included more laboratory practice, particularly in scenic construction, stage lighting, and make-up.

Equipped with a certain amount of personal knowledge, my other problem was how to encourage standards of appreciation on the part of the pupils, how to broaden their understanding, how to draw out their latent talents, and how to direct their practice of specific skills. My study of oral interpretation has proved most valuable in helping my pupils to understand the intellectual and emotional content of a passage. Courses in voice and diction, in phonetics, and in speech correction have been indispensable in assisting the pupils to recognize acceptable speech standards and to use their voices more effectively. A course in acting has helped me to demonstrate the expressive powers of the body, but, in this latter field, I would have been able to accomplish more had I also received instruction in the general principles of graceful movement as exemplified in dancing.

To compensate for some of the gaps in my training, I have had to rely upon the generous assistance of instructors trained in those specialized areas. For example, I particularly regret my lack of instruction in the art of design. I, like all teachers, feel that I shall never know enough about my field to be able to do the work as well as it should be done. (*Estelle L. McElroy, Central High School, Bridgeport, Connecticut.*)

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Dramatics is a comprehensive activity. A dramatics teacher must be a specialist in many fields. He must be a publicity man, a cashier, an errand boy, a borrower, a seamstress, a painter, a carpenter, and electrician in addition to the chores usually associated with the profession.

One of the director's major needs is knowledge of casting. Quite frequently a director is fooled by first impressions. A study of human nature and personalities is invaluable. I have been fooled by pupils, adult-coached for their tryouts, who, after having been selected, were unable to interpret the role. Type-casting is important and must not be ignored. Although every dramatics teacher should strive for the development of the talents of as many pupils as possible in his field, those who have unusual talent must be given additional opportunities to further that talent. The greatest need in this field is the study of the various methods used to cast a show fairly and satisfactorily.

For a successful production of any play, one must of course know the mechanics involved; as, make-up, scenery, costumes, and lights. Of these four, the most difficult are make-up and lights. I believe, first of all, one must learn



Scene from Act 4 of Shakespeare's *THE TEMPEST* as produced by students of the Abilene, Texas, High School, with Ernest Sublett as director. (Photograph, courtesy of the National Thespian Society.)

the effects produced under lights of the multitudinous grease paints, rouges, and powders. If college training has not furnished this knowledge, then it must be learned on the job. Lighting the stage is another knotty problem. Most high-school stages are equipped with borders and foots and, in the majority of plays produced, these are the only lights ever used, achieving only a uniformly and brilliantly lighted stage. In college-dramatics technical-training courses, stress should be placed on the use of spotlights, on their effectiveness, and on desirable types to purchase.

Too often in dramatics one thinks only of acting; yet no other art requires such comprehensive knowledge. A dramatics director, after a few years, should know more history than the history teacher; will know more about the mechanics of English than the English teacher; will have more imagination than an inquiring six-year-old; will acquire more information about modern and classical music than the music teacher; and will speak more dialects than the speech instructor.

Unless one is willing to sacrifice some of his home life, his pleasures, and most of his leisure time, he had better not plan to produce high-school plays. On the other hand, if he feels that thrill tingling up his spine as he sees his creation coming to life, if he glories in the successes of his youthful actors as they thrill at their job well done, and if he can sit on the set alone after all

others have gone from the last performance and feel a touch of sadness because it is now all over, then he is a director of high-school plays. (*Leon C. Miller, William Penn Senior High School, York, Pennsylvania.*)

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It is amazing how many things a speech teacher needs to know. In looking over my transcripts, I could think of hardly one subject which has not helped me in some way, since almost all of the teachers of dramatic arts in secondary schools teach speech also. My preparation for teaching dramatic arts was not acquired wholly in college undergraduate work. My training there, however, gave me an incentive in my teaching interest. Through experience and post-graduate work, I finally found my field.

If I were planning the course of study in colleges and universities, I think the first thing I should insist upon would be a good course in vocational guidance. No ready-made pattern is set for college freshmen, even when they know what they want to do when they finish school. When one considers that approximately one fourth of all freshmen entering colleges and universities have made no decision concerning their choice of vocation, one can understand the welter of unrelated subjects a pupil usually follows. Many a pupil prepares himself for a vocation for which he has no ability. Many of the college courses which have helped me were taken after I received my bachelor's degree and found out, in teaching, just what I needed.

Of course, if one could be *sure* that, following graduation, he would teach dramatic arts, it would be fairly simple to select college courses most useful in that field. But the fact is that beginning teachers are likely to be given some such program as a class in English, one in biology, and one in history, with dramatic arts as co-curricular activity. Who but a paragon could teach unrelated subjects all day and meet a group in dramatic arts after school with that energy and enthusiasm and vision necessary to good play production?

I realize that this condition is due more to the situation in the secondary school than it is to college training, because speech is considered a minor elective in most of our high schools. But, if more colleges and universities offered a strong and complete major in speech, this condition could be corrected, at least in part. Then teachers with speech majors would be sent out into the high schools and, through their leadership, speech would be given full recognition. (*Rose G. Smith, Williamson High School, Williamson, West Virginia.*)

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The beautifully equipped college and university theatres of today offer the student of dramatic arts great opportunities for development as directors and technicians. Yet, the revolving stage, the elaborate switchboard, the scene

docks, and workshop sometimes spoil those who grow accustomed to their use. It is a rare high school that has many, or any, of these facilities. The new director usually finds an ungainly stage with a forty-foot proscenium, a depth of some twelve feet and a six-foot apron. There may be no entrance through which scenery can be passed, and what serves for a switchboard may be found in an adjoining cubbyhole out of sight of the stage.

Adaptability is one of the chief requisites of the secondary-school director, and colleges do little to give training in this trait. It seems to me that the colleges would do well to anticipate what their young directors will face and to teach them to work under adverse, rather than ideal, conditions.

College training should include a course in business management and promotion. Whether or not a director is responsible for the financial success of his productions, he should be able to estimate costs and keep within a given budget. Methods of promotion vary, of course, with the school and the community, but the competent high-school director should know something of the techniques—press releases, pictures, feature stories, poster advertising, program make-up, paid advertising, and ticket-sale supervision. He should know how to keep books and balance his box-office account. This is part of the training he should offer his pupils in theatre; it should not be left to the earnest efforts of a general organization or school service club.

In my own training, I believe I profited from having little in the way of stage and equipment. I learned to make-do and improvise. However, I had to discover the hard way that I lacked training in business management. I also should have had experience in staging the musical or light opera that the secondary-school director is called upon to do for the music department. Student teachers should be trained to experiment with different techniques, such as arena staging, and to avoid falling into any set pattern. Such training will lead to better theatre. (*Mildred Streeter, Charles E. Gorton High School, Yonkers, New York.*)

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My first observation concerning training at the college level is that there is too much emphasis placed upon student acting and too little upon student directing. To assume that a fine actor is capable automatically of fine direction is false. I do not mean to imply that an actor cannot learn some of the values of directing in his acting capacity, but I do believe that he could learn a good deal more about directing techniques as a student director working under the college director. I cannot lose sight of the fact that the major task of the high-school dramatic arts teacher is to direct plays, not to act in them.

My second observation is that the secondary dramatic arts teacher should be more thoroughly schooled in the technical aspects of theatre production. The average high school cannot afford to employ both a director and a stage technician; consequently, when the director is unprepared in technical production, most set designing and construction work is forced upon the woodshop instructor who is not trained in this specialized type of work. Certainly, all secondary-school dramatic arts instructors should be able to design, construct, paint, and light properly the various settings required.

My third observation pertains to the director's knowledge of play finance, which should include everything from royalty and advertising to the purchase of theatrical equipment which will be of permanent value to the high-school stage. Information concerning minimum requirements for any particular stage would be of tremendous value to the dramatic arts teacher. The high-school director should know where he can obtain the necessary equipment for the least cost, for usually his budget has definite limitations and, in any case, the most expensive material is oftentimes not the best for stage use.

My fourth observation is concerned with the selection of plays at the secondary level. I have a feeling that there is a definite need for a college training course covering: (1) what constitutes a good play, (2) what are the acting limitations of the high-school cast, (3) what are the objectives of a secondary dramatic arts program, (4) what classification of plays should be included in the season's program, and (5) the reading and discussion of plays suitable for secondary-school productions.

My fifth observation comes under the heading of personality and its association with successful directing. I can think of no other field wherein personality plays such an important part, and particularly at the high-school level. No student actor will give his best to his role and the entire production, thus gaining the maximum in development, unless he has complete respect for, confidence in, and admiration for his director. Perhaps through more efficient counseling in our colleges and universities, a finer discrimination in the selection of prospective directors can be achieved. (*Hal H. Ulrici, Hartnell College, Salinas, California.*)

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In my university training, I had majored in English with a strong minor in speech and drama, and I expected to get an English position. I began my career teaching freshman English, sophomore English, public speaking, drama, and journalism. In addition to my teaching load, I was expected to produce a play each semester, a Christmas music-drama program, an operetta, a newspaper every two weeks, four assembly programs at our school, and four ex-



change assemblies at nearby schools. I also helped to edit the yearbook and sponsored the rally committee. These tasks seem overwhelming today.

In my dramatic arts classes and with casts chosen from the student body at large, I found I had to make difficult adjustment. My training had given me a desire for perfection and my pupils were never able to achieve such results. They lacked the emotional maturity. No matter how long I rehearsed a show, no matter how much individual work I gave each member of the cast, they remained boys and girls of a certain age level and at a certain intellectual and emotional maturity. Instructors in drama departments of colleges and universities who train teachers for secondary schools should be more familiar with the limitations of high-school pupils. If they could impart that understanding to teacher trainees, they would render a great service.

My university training had given me the desire to create a better theatre, and I discovered that my pupils were really not interested in a better theatre because they did not even know what the theatre was. Not more than one per cent of the pupils I had in 1937 had ever seen a legitimate play. To them drama was a course in which one could get an easy grade and a chance to show off. To my pupils, the theatre was not the wonderfully thrilling experience I had always believed it to be.

I had to acquire another philosophy. I had to learn to believe that dramatic arts classes were primarily recreation, and if my pupils learned something about the theatre incidentally so much the better. I found my goal to be the training of spectators. Now I have come to believe that this task is important. To heighten the critical faculties and to increase a sense of appreciation is as important as the training of theatre artists.

In regard to my training, I believe I knew most about dramatic literature, and I had a fairly solid background in acting and directing. Yet I lacked an understanding of plays with the greatest audience appeal for high-school pupils and the greatest box-office appeal. Box-office appeal is important because frequently the dramatic productions must support the athletic contests in assisting the physical education department to purchase equipment. Even after twelve years of teaching I have difficulty in finding plays which have this dual appeal. Costume plays cost too much if the budget is limited. Popular Broadway successes too frequently depend upon a type of humor which is not suitable for a high-school audience. And the so-called "suitable plays for high schools" are frequently so dull and, as the pupils say, "corny" that I hate to spend the time rehearsing them. Drama teachers need assistance in play analysis for high schools. Thomas Wood Stevens did a great service when he prepared the Globe Theatre version of Shakespeare's plays.



During the process of training and directing pupils, I have been faced with one problem which my training has not enabled me to solve. Fluid body movement is a serious problem for pupils. They hesitate to be free and broad in body expression because they feel they are being too childish, and, on the other hand, they lack the poise and self-confidence of a mature individual. Many drama texts suggest exercises which can solve this problem, but, generally, it is impossible to utilize these suggestions in the classroom. In order to gain an understanding of body movement, I spent a summer at Bennington College observing the work of Martha Graham and Hanya Holm. My school has offered modern dance for girls for years. This year a modern dance class for boys has been organized. A man with several years of experience in modern dance is teaching the class which will serve as a substitute for boys' physical education. Drama pupils are urged to enroll for this work.

I have returned to my university almost every summer since 1937 to do graduate work. I have derived my greatest post-graduate benefit by acting for and observing other directors, but I have yet to find a university director who understands the problems of the high-school teacher. Just as I return to the university to observe, so I believe the college instructors who are training teachers should observe the problems confronting the high-school teachers. (George Z. Wilson, *Hayward Union High School, Hayward, California.*)

## Training Needs and Qualifications

GEORGIANA VON TORNOW

UNTIL we succeed in convincing school administrators that dramatics is a vital factor in the development of personality and an important aid in the building of character, we shall continue to make slow progress in our efforts to raise the standards of dramatic production in high schools. Nor will we be able to obtain adequate training for teachers of dramatics until we can disabuse the minds of educators that dramatics is not merely an extracurricular activity which can be handled adequately by any academic teacher. And not until administrators and educators alike have been won over to a belief in dramatics as an integral part of the school program can we hope to extend training opportunities for teachers of dramatic arts. Although it is encouraging to note that the teacher of dramatic arts is gaining acceptance as a specialist in this field, no great gains can be counted until the employment of specially trained teachers becomes more widespread.

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No other teacher has greater opportunity for gaining the pupil's confidence concerning his ideals and aspirations and in helping the pupil to adjust to the world in which we live. The sincere dramatics teacher considers this aspect of his work his greatest privilege and recompense. Our immediate problem for consideration, therefore, is the means by which the dramatic arts teacher can best be trained and of what that training should consist.

Most of the discussion concerning the teacher of dramatic arts today centers upon his particular qualifications above and beyond those of other classroom teachers. Matthew L. Dann, in the *Quarterly Journal of Speech* for April, 1948, comments that the superior teacher of dramatics should possess "basically, the same qualities . . . which mark a high-grade teacher of any other academic subject," and that, in addition, he should exhibit: (1) sound judgment in the selection of material to be considered for use in classes; (2) selective ability in casting; (3) techniques for approving and correcting pupil actors; (4) individual talent for superior demonstrating; and (5) ability to work out dramatizations. In *THE BULLETIN* of the NASSP for April, 1946, Ernest Bavely indicates that the dramatics teacher is also "a practical psychologist, a resourceful leader, and an ambassador of good will."

It is perhaps not too broad an assertion to say that, of all secondary-school teachers, it is the dramatics teacher whose work most demands a broad cultural background in addition to technical skills. Drama itself makes these demands because it is not a separate art but a synthesis of several arts. The director needs to know the best—and the worst—of dramatic literature of the past and the present in order to make judicious selection of material for his own use. In like manner, to design settings for his own stage, the director is better fitted for his task if he is aware of the scenic methods of other periods of theatrical history. He cannot make accurate drawings of period costumes without information concerning the times in which the play is laid, nor can he select suitable properties without such data at his command. All cultural details are grist to the director's mill because his job is to provide his audience, by competent direction of his pupil actors, with an experience which is satisfying, emotionally and aesthetically, both to the audience and to the participants. With so much expected of the dramatic arts teacher, we must be realistic in our thinking and try to make his training adequate to the situations with which he will be confronted.

Of what, then, we may well ask, should that training consist? "The wider the special training of the individual teacher," writes H. D. Albright, former president of the American Educational Theatre Association, in the *NASSP BULLETIN* for November, 1945, "the easier it will be for him in most

respects to adapt his general knowledge and skills to the special needs of his school and his community." A broad interpretation of this statement could lead to the conclusion that the best training for the teacher of dramatic arts is a four-year liberal arts college course followed by graduate study in drama and theatre, and culminating in a degree of doctor of philosophy. But, for the majority of prospective teachers, so extended a period of education is a financial impossibility and the rewards offered frequently are not commensurate with the years of study involved.

Replies to questionnaires sent to the forty-eight states, Hawaii, and Alaska in connection with the preparation of this article show that, whereas there are some high schools in urban areas which can employ a teacher of dramatics or a teacher of speech who can direct dramatics, the majority of our schools depend upon a teacher of English to coach plays as an extracurricular activity. Sometimes this teacher of English has special training (usually acquired at his own expense in summer session), but more frequently he has none. From the educational point of view, however, there is no substitute for specialized dramatics training, and it is only through course work that the student obtains diversified training and becomes familiar with all phases of production.

In view of the fact that relatively few high schools are able to employ teachers of dramatic arts, courses for teachers who may be called upon to supervise dramatics in high schools, have been instituted in many of our colleges to meet their need for directed study and practice. The report of the Committee on Teacher Education of the Speech Association of America (1942-1944) indicates that seventy-two teachers colleges in the United States list in their catalogues at least one semester course in dramatics. A one-semester course in play production cannot be expected to teach the student all that he should know about the subject, but it can provide him with the tools essential to self-teaching through doing. The most important single thing for him to learn is to visualize a production as a whole. It is the director who unifies the production, and he must be able to blend the many diverse parts into a harmonious emotional experience. To do that, the play must be regarded pictorially as a continuous flow of dramatic action and stage movement from the opening to the final curtain. Without that comprehension, all discussion of tempo, rhythm, and mood is relatively extraneous. Yet the questions most frequently asked at dramatic festivals and workshops concern the establishment of mood, tempo, and rhythm. The beginning teacher often asks these questions without awareness of his basic lack. Unable to visualize a play in terms of action, unaware of the importance of opening situations, crises, and climaxes, he is incapable of analyzing his failings in terms of fundamentals. Likewise, the

director must have the technique through which he can instill in his pupil the essentials of bodily control and flexibility, thus providing them with controlled instruments for registering thought and emotion.

Although make-up is perhaps the easiest of all production elements to teach, the director must have gained a knowledge of modern methods. Finally, the director must have training to allow him to design, build, and paint scenery for any period, light the production, and supervise sound and music cues. The student of play production should, therefore, if possible, enlarge his capabilities by taking industrial arts courses to learn elementary carpentry and mechanical drawing. Somewhere in his course, he must be able to absorb enough of the principles of aesthetics to develop his artistic judgment. He should be made familiar with the authentic costuming of the periods most frequently met with in stage plays, but this information will be of little use to him unless he is already well-grounded in world history. It is not enough for the director to know that Elizabethans wore doublet and hose; he must know something of what they thought about life and their attitude toward the society in which they lived. Only through such knowledge and understanding of history can he hope to "hold the mirror up to nature" to to recreate the life and times in which the action must take place. Finally, the student of play production must learn these things by doing.

If the preparing teacher can be given an understanding of all these phases of production in a one-semester course, we may be grateful that so much has been accomplished in so short a time and pray for the day when the subject may be taught more fully and adequately. And, in the meantime, we should redouble our efforts to provide our schools with better dramatics through better teachers who have specialized and majored in the work.

### In-Service Training

PAUL KOZELKA

**I**N-SERVICE training is necessary whether the teacher of dramatic arts has been specifically prepared or whether he has been asked to produce plays as part of his regular teaching load and brings nothing to his task beyond an interest in the theatre. Every teacher of theatre is interested in finding suitable plays and in securing information about recent developments in the fields of scenery and lighting, in new teaching aids, in new methods of make-up, *etc.*

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The formal course (whether taken for the first time or as a refresher course) in a qualified college or university, with as much laboratory work as possible, is still the most satisfactory method of in-service training to qualify a dramatics teacher for his exacting duties. Courses in stagecraft, directing, dramatic literature, acting, and business management which can help him do his work more effectively, may be taken during summer, during evenings, or on Saturdays. It is suggested that tuition for these courses be paid by the school.

If this type of study is not possible, why could not specialized courses be set up for teachers within a reasonable radius of a university? These courses could be conducted by discussion or laboratory to meet specific needs as they occur. Enrollment should be limited to teachers of dramatics. Here problems in acting, directing, and stagecraft could be analyzed and solved. It would also be valuable to have a library connected with this kind of course to which leading publishing houses contribute representative plays. In this way, teachers could borrow plays, read them, and make better selections.

Another valuable form of in-service training is the drama festival and regional drama conference. On these occasions, the teacher has opportunity to share teaching methods, to develop standards, and to gain greater awareness of the common goal toward which we are all working.

In addition to such meetings, a national convention for teachers of theatre (American Educational Theatre Association) is held annually during the Christmas holidays. Outstanding speakers from the teaching profession and from the professional theatre present results of experiments in their fields and of evaluations and surveys of methods of teaching. Various regional conferences of the same organization are also annual events. The total result of these conventions is invariably inspiring.

Another aid to the teacher of dramatics is the play publisher. Publishers do all they can to make the selection and production of plays as effective as possible. All the larger companies provide annual catalogues and some prepare periodic flyers which offer solutions to questions in directing and stagecraft. However, now that most publishers will not send plays on approval, if the teacher of dramatics could be given a small fund with which to buy plays, he would not have to rely only on the description in a catalogue or on advice, but he could read many plays before making a choice. The accumulated plays could be used later in classes or circulated by the library.

There are several periodicals available to the teacher of dramatics. *Theatre Arts* devotes a page or two occasionally to the educational theatre and covers many of the latest developments in the professional theatre. *Dramatics Magazine* covers the high-school theatre excellently and *Players Magazine* is valu-

able to workers in the college theatre. The *A.E.T.A. News* of the American Educational Theatre Association gives interesting, brief information on the educational theatre at a national level, while the bulletins of the National Theatre Conference contain articles of interest.

Every dramatic arts teacher should belong to at least some of the professional organizations in order to keep abreast of new developments. The American National Theatre and Academy acts in an advisory capacity for any problem that arises. The National Thespian Society is extremely helpful



Just before curtain time. The Nampa, Idaho, Senior High-School chapter of the National Thespian Society presents *ELIZABETH, THE QUEEN*, Directed by Dilla Tucker. (Photo, courtesy of the National Thespian Society.)

to the teacher of dramatics in the high school; it will supply information on how to stage specific plays and how to handle any problems that come up in the classroom or in the auditorium. Alpha Psi Omega and National Collegiate Players are honorary societies on the college level that give recognition to outstanding work by students and also give information of great help to the leader of dramatics. The American Educational Theatre Association is the only national group concerned with all the problems of theatre in schools of all levels. It investigates a great many problems which arise in the educational theatre; and the results of these surveys are extremely useful.

Another form of in-service training includes careful reading of specific books prepared by writers with experience in either professional or educational theatre. The librarian will help a teacher find the best books for any situation. A teacher needs some types of books for his personal library and some as textbooks. The bibliography in this publication lists 150 valuable books.

Certainly, some of the above-mentioned opportunities are open to every teacher, and others could be created with initiative and inquiry. The field of educational theatre, being one of creative activity, is constantly growing and changing, and no teacher involved in such work can afford to overlook this necessary task of continuing his training while on the job.

## State Certification Requirements

HELEN SCHRADER

**J**UST as there is disparity in the educational facilities among the states, there is disparity in the requirements for certification of teachers. This disparity pertains to many academic fields, including speech and drama. The prospective teacher of drama who qualifies to teach in the state of Connecticut would have to meet no specific requirements in this special field. He would have to present a degree in secondary education from an accredited college, fifteen semester hours in English with some work in drama, and eighteen semester hours in education. The prospective teacher of drama who qualifies for the general secondary credential in California must have completed at least three quarters of graduate work, including twenty-seven units in professional education courses. In addition to that, he must have a major in speech and drama and a minor in one other field. Unless the present revision of the general secondary credential is modified, the teacher of speech and drama must have completed approximately fifty quarter units in this area.

Prospective teachers from colleges accredited by the North Central Association will have a bachelor's degree and 22½-quarter units in the special field. Prospective teachers at the University of Denver would qualify under that arrangement. The state of Illinois will certify as teachers of speech those who have a bachelor's degree with sixteen semester units in education and thirty-two in speech and drama. Institutions such as the University of Illinois, the Illinois State Normal University, and Northwestern University, often designate what these courses shall be.

That there is great variety in state requirements for certification of teachers of speech and drama will be made more evident when the National Commission on Teacher Education and Professional Standards of the National Education Association publishes the results of its nation-wide survey. This commission is now tabulating data on practices pertaining to certifica-

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tion of teachers in all fields. T. M. Stinnett, associate secretary of that commission, reports in a letter to the writer:

I am afraid the picture concerning the requirements of the several states in the speech field is going to be rather confused. I find that a number of states issue blanket high-school certificates. Some have not established certification requirements in speech but certify this as part of the English field. A number of states require a major or a minor.

Even though the state department may require a major in speech and drama, the state certificate will not necessarily represent identical preparation in all cases. There is disparity among colleges and universities in the nature and scope of the major. For example, a prospective teacher who is graduated from the School of Speech at Northwestern University will have a minimum of 80-quarter units in speech and drama, while the prospective teacher who is graduated from Stanford will have a major in speech and drama of approximately 48-quarter units.

The administrator can use as a criterion in selecting a qualified teacher the practices of teacher training adopted by well-known and established departments of speech and drama. There may be disparity in state certification requirements, but numerous colleges and universities throughout the nation have been offering substantial majors in speech and drama for many years. These schools have sent hundreds of well-trained teachers of speech and drama into the high schools. Some institutions are qualified to offer their own secondary-school credentials. These credentials are certificated by the state. Their requirements more than match all of those demanded by the state certificate.

The great disparity in certification requirements for teachers of speech and drama has significance for the administrator. The best method by which he may determine whether or not a prospective teacher is qualified to teach drama is that of examining the number and kinds of units the teacher can present on his transcript. If the teacher is certificated as a teacher of drama in a state which certificates drama under English, the administrator should discover the number of units this particular teacher has completed in courses in drama. Such courses should include acting, directing, stage production, lighting, make-up, dramatic literature, scene design, and dramatic structure. If the teacher is certificated as a teacher of speech and if he desires to teach courses in drama, the administrator should discover whether or not he has had courses in drama as such. The term "speech" is a broad one which includes departments of theatre and drama as well as departments of public speaking and speech correction. It is only by examining specific course requirements that the administrator can be certain in some cases that the prospective teacher of drama is qualified to instruct in that area.



## CHAPTER IV

# Materials, Methods, and Special Projects for a Course of Study in Dramatic Arts in the Secondary School

MARION STUART (CHM.),  
LAUREN L. BRINK, DINA REES  
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### INTRODUCTION

**T**HIS article has been prepared by the Curriculum Sub-committee of the Secondary-School Committee of the American Educational Theatre Association, and is a revision of the A.E.T.A. *Course of Study for the Secondary School*. It is presented to meet a demand of secondary-school principals and teachers for a guide to the planning, establishing, and directing of classes in dramatics in the secondary school. The Revision Committee hopes that this publication will offer the suggestions and materials that are needed to meet the specific demands for classes in local situations.

In this revision, no prerequisites are assumed for the dramatic arts course; but it is the opinion of the Committee that a fundamentals course in speech would offer an ideal foundation for the work, with the dramatic arts course available for upperclassmen.

The time allotted to the course is equivalent to that of a class meeting five times a week for thirty-six weeks. The material of the course should be divided into two semester units.

Because of the great variety of materials which is presented, it is necessary for the high-school teacher, principal, or superintendent to make some selection of material. Such selection is helpful in meeting the local needs of the community and at the same time satisfying pupil needs and abilities. In its present form, the revision presents a reservoir of materials that may be used in planning, initiating, or directing a course in dramatic arts.

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## GUIDING PRINCIPLES FOR FOUNDING A COURSE IN DRAMATIC ARTS

Education in general is directed toward an integration of a child's personality which will result in satisfactory adjustment to his environment. Integration, the ideal of mental health, requires a harmonious balance between the intellect and the emotions. Since the emphasis in education has been for so long on the development of the intellectual factors of personality, there is a present need for greater stress on the developing and training of the emotions through experiences both real and imagined.

Actual experience in all forms of life situations is neither desirable nor possible. The study and production of drama affords vicarious experience in a variety of social situations and thus offers opportunity for the development of insight into problems of living. Such study is most useful in providing an outlet for emotional expression, for its content is primarily the interpretation of human reactions to life situations.

The principles of dramatic study are the principles of integration. If, through participation in the production of a play (as actor, artist, builder, or musician) an adolescent experiences aesthetic proportion, integration of personality is materially advanced. The truer the aesthetic experience, the deeper the educational effect.

If this approach is sound, the educational theatre and the course in dramatic arts are not to be judged by the popularity of the play with the high-school audience, nor by the box-office receipts. Rather they are to be judged by the measure and value of their contribution to the intellectual and emotional life of the pupils participating as evinced by increased maturity, judgment, poise, understanding, independence, and leadership.

Dramatic literature from Sophocles to Maxwell Anderson is a generalization from thousands of case histories. Demonstrations of ethical bases for living, as shown by *Macbeth* and *All My Sons* for example, contribute to the moral education of pupils. Perhaps this is the highest value of teaching the arts in the secondary schools.

## GENERAL TEACHING PROCEDURES •

I. For the academic portion of the curriculum, ordinary procedures for appraising quality of work can be followed.

II. For all other activities, estimates of progress should stress responsibility in learning lines, co-operative attitude in rehearsals, and success in meeting obligations of all kinds.

III. When rehearsals begin, it should be the obligation of the teacher to see that those members of the class who are not acting or who, if acting, are carrying parts that do not require most of their time are engaged in some

other of the activities that form a part of the course. In planning rehearsals, it is wise to call rehearsals by scenes, thereby keeping most of the pupils in directed activity most of the time.

IV. There should be an understanding between teacher and class that appraisal in the form of marks is dependent upon how well within the limitations of his native ability each one performs his task. Under such a system, the pupil with great native ability but without a sense of responsibility to the group or the project might well receive a lower appraisal than another with less native talent but with a better social attitude.

V. If the class is large, it would be well to divide it early in the course, starting production with one group and a study unit with the second.

VI. While a great deal of the unit on interpretation can be carried on during the process of rehearsal conditions, there is no reason why some of it may not be made part of general class instruction.

VII. Class productions of one-act plays or cuttings from full-length plays could easily provide the motivation for many of the techniques described in the course of study.

VIII. Vocal instruction and vocal interpretation may be motivated by making recordings of pupil activities, and the study and analysis of these records will also serve as a valuable teaching device.

#### DISTRIBUTION OF TIME AND MATERIALS IN THE COURSE

On the basis of five hours a week for a year of thirty-six weeks, there will be 180 hours available for the course in dramatic arts. Distribution of curricular material to apply to this time should be the result of a study of the local situation based on the following factors: the needs and abilities of the pupils taking the course, the training and personality of the teacher directing the course, and the needs and background of the community in which the course is to be taught.

The *specific amount of time* which is to be allotted to the study of various activities of dramatic arts must vary with the local needs of the specific school. The *materials of study* for a dramatic arts course of study may be considered under the following categories: academic activities, participation activities, special projects activities, and reading activities. The *academic activities* may include a study of techniques of interpretation, history of drama, structure of drama, types of plays, and dramatic appreciation. The *participation activities* involve actual work in the production of plays from the standpoints of acting and staging. The *special projects activity* should provide opportunity for the talented and active pupil by opening up avenues of research and study beyond the limits of classroom activity. The *reading activity* is de-

signed to provide a background of dramatic literature and current information on the theatre.

SPECIFIC OBJECTIVES AND MATERIALS FOR THEIR ACHIEVEMENT

SPECIFIC OBJECTIVE I: *To develop physical poise, improvement of posture, freedom and grace of movement, and control of bodily activity.*

It is by means of their voices and bodies that the actors express the emotions, attitudes, and sensations of the characters they are creating. The beginning actor must work, therefore, for control of his muscles before his body will respond in the manner in which he wishes it to respond. Body control means nothing more than securing the greatest amount of efficiency with the least expenditure of energy. To acquire a well-controlled body, the actor must learn the basic principles of relaxation, co-ordination, and flexibility. The following principles must be observed if the actor is to attain good body control:

1. Muscles of the body are strengthened by means of exercise and weakened by lack of exercise.
2. The legs, the pelvis, and the spinal column are the main supporting structure of the body. They are held together by ligaments, joints, and muscles and are capable of movement. As supporting agents of the body, they should never be regarded as rigid.
3. The center of gravity in the body will shift as the body changes its position.
4. Muscle tonus is essential to maintain the body in any upright position.
5. It is good body alignment that gives the individual a sense of well-being which is so necessary in the development of inner poise and self-control.

One of the best means of teaching pupils body control is through pantomimic training. The principles universally observed in performing pantomimes are the following:

1. The actor uses no properties other than a table and a chair if they are required.
2. The actor omits unnecessary details and meaningless movements.
3. The actor avoids the common error of exaggeration of movement and facial expression in his effort to portray the real or true movement.
4. The actor directs his platform work toward the class in order to be seen.
5. The actor sets his pantomime in its proper environment by means of his mental picture before he begins his pantomime.

6. The actor tries in each pantomime to tell a story or portray an emotion or a combination of both.
7. The actor rehearses his pantomime before giving it for the group or class.
8. The class evaluates each performance and its effectiveness in order to give suggestions for further study.

There may be a progressive development in the study of the pantomime if the following types are used:

1. Pantomimes that stress separate agents of the body, such as: the face, head, arms, hands, fingers, trunk, legs, and feet.
2. Pantomimes that stress movement, as: walking, sitting, standing, running, turning, twisting, leaping, skipping, and jumping.
3. Pantomimes that are based on the performance of a single action, as: opening a box, arranging flowers, studying a picture, playing a quiet game, serving tea, watching the movements of an animal, listening to sounds, and blowing bubbles.
4. Pantomimes that demonstrate activities, as: sawing wood, serving a tennis ball, pitching hay, teeing off, building a camp fire, and tying a knot.
5. Pantomimes wherein the individual re-enacts a scene from literature or history, as: Marconi receiving the Nobel prize, or Tom Sawyer painting the fence.
6. Pantomimes wherein the actor supplies the creative ending, as when the pupil approaches a closed door, opens it, finishes the pantomime by telling the kind of room, the place, the period of time, and the events that happen in the room after he opens the door.
7. Pantomimes that the entire group may develop by building a story around a word, as: the name of some object, vocation, or action.
8. Pantomimes for a group that have been selected from either a scene in history or literature, as: the signing of the Declaration of Independence, or Rip Van Winkle's return to his village after his twenty-year absence.

**SPECIFIC OBJECTIVE II:** *To develop an adequate and pleasant speaking voice and good diction according to regional standards.*

Radio and sound motion pictures have led most people to become voice conscious. Because speech is learned largely through imitation, many individuals have voices that stand between them and success in their chosen profession. If there is a speech disorder present, the services of a speech therapist

should be enlisted. There are, however, many individuals who are simply careless in speech habits. The dramatic arts course should provide help for these pupils.

Vocal training should be based on results of a record of the pupil's voice and speech pattern, a hearing test for each pupil, and a discriminatory test for pitch, quality, and loudness. In addition to fundamental ear training, the improvement process should include kinaesthetic training to eliminate muscle tensions and to develop correct posture.

The pupil may then be ready to practice vocalization exercises which include attention to proper breathing, tone production, amplification, projection, and variation, concluding with a study of articulation. Practice sessions must be provided in which the pupils may train as individuals and as a group upon sounds, syllables, words, phrases, sentences, paragraphs, prose selections, poetry selections, stressing changes in rate, quantity, quality, climax.

In conclusion, each pupil should master a set of principles of vocal hygiene which include:

1. Relaxing the muscles of the throat and body during speech.
2. Maintaining good body posture.
3. Knowing one's own vocal abilities and limitations.
4. Observing the good health practices of rest, exercise, diet; avoiding fatigue; and keeping a healthy balance between work and play.

**SPECIFIC OBJECTIVE III:** *To stimulate an interest in drama and allied art forms of painting, architecture, music, dancing, motion picture, radio, and television.*

Almost every high school today is equipped with a 16-mm. sound projector, a radio receiver, and a portable record player. Many large schools also have filmstrip projectors, opaque projectors, and wire or tape recorders. Teaching techniques to be followed do not differ from those applied to other classroom subjects, but material is not easily located. It will be necessary to exercise some ingenuity.

First, it is recommended that the teacher should become familiar with the film catalogues published by the state university and local metropolitan visual education departments. As one searches for films, it will be discovered that there are no special speech or drama classifications. Possible films may be classified as English or English literature, biology, social studies, or vocational guidance. Here are a few examples of films which may be used as teaching aids. Films serving to increase appreciation would include those based on Shakespeare's plays, such as the 40-minute sound film *Romeo*

and *Juliet*, which can be rented from the Museum of Natural History, New York City. Films dealing with technical skills such as acting are even more difficult to locate, but the ten-minute film *Seventeenth Century Acting Technique* which may be procured from Yale University is one valuable example. Another film released by the Museum of Natural History in New York City, entitled *Rainbow Pass*, demonstrates acting in the Chinese theatre. Many films are available illustrating the skills of constructing and manipulating puppets.

Under the heading of biology, one may find films illustrating the action of the vocal mechanism, correct breathing, and the essentials of good posture. In the realm of vocational guidance two films that survey the theatre in industry are: a 22-minute radio film entitled *On the Air* which is released by Westinghouse, and a March of Time film called *The Movies March On*, released by the Museum of Modern Art, New York City. The latter includes a short history of the movie industry. For suggestions of additional titles, one may consult the A.E.T.A. bulletin, 16-mm. *Films for Use in the Teaching of Dramatics*. If one secures good films, he will be rewarded by increased student interest. Certainly it is a means of increasing appreciation.

If the budget does not include the rental fees for films or if it is impossible to find the particular subject desired, it is well to explore the field of the commercially exhibited movie. The technique of using such films is quite similar to that used for the classroom film. Explain in advance the parts of the film that illustrate the ideas related to the class activity. Many films dealing with historical periods will aid one in the design of scenery and costumes, in the identification of authentic properties, and in becoming acquainted with the manners peculiar to a period, such as the art of bowing, typical postures and bodily movements, and the use of the fan or the handkerchief. One may also learn much about acting techniques, the use of the voice and pantomime, from some of the world's greatest actors who occasionally appear in films.

If he desires repetition and concerted class study, the teacher may turn to the phonograph. There are many records and albums available which help to increase the appreciation of famous plays and their performers. Just to suggest a few—Maurice Evans, Orson Welles, and Judith Anderson have recorded many of the classics. Reference to the A.E.T.A. publication, *Records for Use in the Teaching of Dramatics*, gives one the necessary information for procuring these. There will be found a listing of single records and albums dealing with dialect and with English speech sounds for training in stage diction. These records are put on by the Linguaphone Institute and Dialection, Inc., both of New York City. Catalogues and information may also be procured through the local record shop. If the school has a recorder, it is pos-



sible to make one's own recordings of radio programs and in this way to use the evening radio programs in the classroom.

Magazines and newspapers today hold a wealth of clipping and photographic material suitable for bulletin boards and for use with an opaque projector. Photographs of famous actors, illustrations of historical theatre, costumes, furniture, and buildings, or examples of common make-up types will help to increase interest in the unit to be studied.

Finally, one should not overlook the great value in field trips to art museums, radio and television stations, and community, college, and professional theatres. The more pupils see of the theatre in action, the easier it will be to increase appreciation and to raise the standards of their work.

A few suggestions on the use of materials are here presented for the fields of motion picture, radio, and television. They are merely suggestive of what can be done in all art fields allied to theatre.

#### THE MOTION PICTURE

As an art form making use of many other art forms, the motion picture can become as creative and inspirational as the people who produce it and the people who witness it will permit. The motion picture industry has developed its own laws, techniques, and manners of expression. Because large numbers of young people spend many hours attending picture productions, it is wise to build a background of appreciation and leisure-time enjoyment for them. As tastes and standards of evaluation are developed, the genre and its subject matter will be improved.

There are many differences between screen and stage techniques. The more obvious ones include:

1. The element of concentration or focus is sharpened by the camera.
2. As emotion and tension increase in the screen play, the audience moves in closer with the director and the camera.
3. The angle of camera focus may be established at any point of the compass thus giving great variety of focus for the audience member.
4. Attention may easily be centered upon any character or element (even a small object) of the play by means of the "close-up shot."
5. The motion picture is controlled by a censorship code, whereas the theatre is relatively free.

Departments of the motion picture industry suitable for study are: acting, actor's coaches, advertising, art, camera, casting, construction, design, electrical, hospital, janitor, model building, police, properties, research, restaurant, school, script, sound, transportation and wardrobe. Production departments are: writing, shooting, cutting, scoring, releasing, and distributing.



## RADIO

American young people are radio listeners. They are radio conscious. Almost all are admittedly or secretly eager to "be on the air" and to experience the thrill of broadcasting. The following unit on radio may be considered as a springboard for pupil interest and should give the pupil an adequate concept of the whole field of radio. There are various ways in which the unit may be approached, but whatever approach is finally selected, it should be chosen to suit the needs, wants, and abilities of each particular class.

One approach may be a questionnaire designed to sound out the radio listening interests of the class. Students could be made to realize that their radio listening habits and interests are inadequate in proportion to the possibilities for one's growth and development which radio listening offers. Similarly, a discussion of popular radio programs or personalities may lead to a discussion of speech personalities of the people appearing in radio and thus to the skills and techniques of good radio listening and speaking.

It is evident that the pupils' natural interest in radio will most likely make this unit an easy one to motivate. Perhaps a fine way to start a discussion on qualities which make up a good radio broadcast would be to play for the pupils the three records of *Abe Lincoln: The War Years*. Another approach would be to show the film *City Within a City*.

There is the possibility of forming a radio workshop. In the classroom, radio techniques, script writing, and radio production may be studied to facilitate the efficient operation of the workshop. Depending on the motivation and abilities of the class, the classwork may be divided into units; or it can be conducted as an activity program with the class divided into groups, each working on his own show by doing all of the production details on it. Field trips to studios may be included so that the pupils may watch and learn from actual broadcasts. In any case, there should be some groundwork in fundamentals, after which the pupils should be given the chance to try their own hands and learn by their own mistakes. To fill the gap between theory and practice, the information may be interestingly presented by pupils in short talks or round-table discussions on backgrounds and various production phases of radio.

The radio unit should aid the pupil in understanding the scope and importance of radio in the contemporary world—the economic, cultural, aesthetic, and international aspects of radio.

In listening intelligently and critically to the radio, one should: (1) recognize the various types of radio broadcasts, (2) be aware of the elements and attributes of good radio programs, and (3) know the services that radio per-

forms. The pupil should know the distinguishing characteristics of the various types of radio speaking: news announcements, interviews, audience participation, drama, discussion groups, and commercial announcements. The pupil needs to develop certain basic skills and understandings involved in radio production. Each pupil should strive always for more effective written expression by demonstrating knowledge of the principles of radio speech composition. In conclusion, the pupil should translate into his own living and thinking the worth-while ideals which he finds expressed in some types of radio programs.

The following exercises present a development of materials and procedures to be utilized in developing the radio unit:

*Questions for Study and Discussion*

1. Discuss how radio speech situations differ from ordinary public speaking situations
2. Discuss vocal techniques necessary for effective radio presentation
3. Show why gesturing aids in radio speaking
4. Discuss the kinds of microphones commonly used and the differences among them
5. Discuss radio's contribution to a better understanding of social problems, world events, proper health attitudes, and better types of literature
6. Discuss radio sign language and radio sound effects
7. Compare radio news and newspaper news
8. Discuss values, standards, and purposes involved in different radio presentations
9. Discuss radio as one of the most powerful means of shaping public opinion
10. Establish criteria to be used in criticizing radio drama
11. Discuss ways of raising the quality and standards of inferior radio programs
12. Discuss the different types of radio advertising
13. Discuss reports on the vocational opportunities in radio
14. Discuss the part radio music plays, especially in the radio drama

*Suggested Class Activities*

1. Visit a radio station to get a picture of studio organization and radio production and of the workings of radio transmission from studio to transmitter
2. Make a voice recording before and after the unit's work to show individual development in radio technique

3. Invite professional radio speakers to talk concerning vocational opportunities in radio
4. Interview radio personalities and report interviews to class
5. Listen to radio programs in class and follow with analysis and evaluations intended to develop intelligent listening habits
6. Prepare news commentaries and summaries of school, local, or world news, including preparation of other radio scripts such as serials or dramas
7. Make reports on various aspects of radio: electrical transcription, radio education, commercial continuity, and law as it affects radio
8. Prepare inventories of the listening habits of family and neighborhood, classifying data according to the amount of time devoted to the program, the type of program, and the time of presentation

The evaluation of such a unit may be divided into two parts: (1) class activity in performing before a microphone and (2) the building of a discriminating attitude for radio listening.

#### TELEVISION

Every day research projects are being perfected which make commercial television more of a nation-wide reality. Some limits on its general accessibility are still present, principally the extremely high cost of each television production. In television, the older arts of motion picture and radio have been fused into a newer art form. Certain general purposes fundamental to a unit on television are:

1. To acquaint pupils with the television methods of communication
2. To lead pupils into a deeper appreciation of the techniques of presenting living history
3. To understand that the "essence of television" or the "on-the-spot reporting" will create a demand for writers, players, technicians, mechanics, and new financing methods
4. To realize that under the present program of visual education, television will provide an invaluable instrument of communication and instruction.

The following suggestions are offered as a way of organizing material for study:

1. For background, present some of the historical facts of television: the early stages of the National Broadcasting Company, the Don Lee Broadcasting System, the General Electric Laboratories; the men responsible for research and experimentation in linking sight and sound.
2. Study the personnel departments of television: actors, directors, pro-

duction managers, rehearsal directors, sponsors, writers, and technicians in charge of equipment (including cameras, costumes, lights, make-up, stage sets, studios, and transmitters).

3. Special attention should be paid to the many differences between acting for television and acting for motion pictures, radio, or stage. Television, for example, demands faster study on lines, a confining of actions in order to avoid shadowing the other actors' features, an adjustment to the brighter lights and greater heat, an extremely flexible voice that can convey the wide range of emotion that is demanded.
4. Whenever possible, the teacher should take the class to telecasts to allow study of "on the spot" techniques and production methods.

**SPECIFIC OBJECTIVE IV:** *To broaden cultural interests through study of the history and development of the theatre.*

The general purpose of this unit of study is to present to the high-school pupil the universal appeal of the drama, with the idea that the theatre is a living, vital force that had its beginnings years ago in the hearts of men and nations. Drama, when studied in its historical development, becomes a living thing and appears clearly to the pupil as one of the potent forces in social history. The line of development which the theatre follows is the pattern of civilization from its earliest beginning to the present day. One of the ways of helping high-school pupils to mature emotionally is to help them build perspectives of living which are based upon the idea that our present is a result of our past. In the beginnings, drama was associated with the religion of man. Later there came a separation between drama and religion, yet in modern drama there have been many attempts to combine the two forces again. Upon a background of experience that the unit in the history of drama provides, the high-school pupil is led into an even greater appreciation of the theatre.

Adequate material for the unit in the history of the theatre is available in any good text on the subject. However, it should not be the purpose of this unit to present a detailed study of each of the historical periods but rather to give a general over-all view of drama as it developed. If this unit is included (and there are decided advantages in doing so), a minimum of six weeks should be devoted to it.

**SPECIFIC OBJECTIVE V:** *To build imagination and broaden sympathies through the visualizing and analyzing of character and through the projecting of the student's interpretation by means of voice and pantomime.*

Each actor is faced with the difficulty of assimilating the thoughts, emotions, ideas, and purposes of the playwright and then conveying them to the audience in such a way that the audience will experience them just as the play-

wright wished. The youthful actor needs a director to stimulate, curb, or redirect his creative energies. Since the actor is concerned with the delineation of the people who tell the story of the play, he must learn to build these people, or characterize them. There are detailed helps or aids in creating this new personality in the following suggestions:

1. The actor's interpretation should be broken down into a study of the material of the play. He must ask himself what description there is of his character in the stage directions. What descriptions of his character can he find in the dialogue of the other characters? What do they say about him and how do they behave toward him? What does the character say about himself? What does he do? How does his character act in the story and what is the reason for acting in this manner? What function does his character play in telling the story? What is his relation to other characters in the play?
2. After completing this study, the actor must then study the character traits that are to be emphasized. What about his physical appearance: his coloring, his age, his figure, his vitality? What about his mental characteristics: his education, his accomplishments, his interests? What about his emotional life: his desires, his prejudices, his weaknesses, his control or lack of control? And finally, what about his social life: his economic standards, his family, his religion, his occupation?
3. This detailed study will give the actor his mental and emotional image of his character. He moves then into the problems of interpretation, which involve getting the thought and mood of the play, recreating them vividly, then sharing the thought and mood with the audience. In helping the high-school pupil understand the technique of sharing, it is often wise to explain to him that it is not as important for him to feel the emotion while he is playing the role as it is important for him to get the audience to feel that emotion. The actor is the sublimated ideal of everyone in the audience as he projects the mood of the playwright. He is not the exhibitionist who is displaying his own thoughts and feelings. Through studying people and developing his imagination the actor increases his responsiveness, thereby allowing better projection of the meaning, mood, and emotion of the role. Sufficient exercises or problems must be provided to give each pupil adequate practice in order to build his own techniques.

**SPECIFIC OBJECTIVE VI:** *To develop an appreciation of the theatre through an understanding of the techniques and mechanics of play pro-*

*duction; as, directing, acting, scene design, construction, stage lighting, costume design and construction, and make-up.*

The problems of the secondary-school theatre seem to be of three types: (1) those of organization, (2) those of a technical nature, and (3) those of educational procedures. Through general understanding of the nature of these problems, pupils and directors may work together on the policies of drama for the school.

One of the most important problems of organization is concerned with the personalities of those pupils and teachers working on the show. Each must realize that much of the success of the production is related to the manner in which he handles his job, for producing a play is the co-operative endeavor of many.

A second problem of organization is concerned with the amount of time that should be devoted to rehearsals. Following recommendations of scientific studies, the best period of time for rehearsing the long play is a period of four to six weeks. Shorter periods of time do not seem to permit adequate study of the play; longer periods tend to diminish enthusiasm for the play. The time allotment for the rehearsal period is a relative matter, however. Experience of the cast, experience of the director, the type of play, and the physical equipment of the theatre plant all influence the amount of time to be spent. Two clock-hours daily have been recommended as a good time-length for an individual rehearsal.

One of the most important of the technical problems is that of choosing the play for production. Student directors usually will produce plays that have been selected for them, but it helps them to understand a director's problems if they know the procedure by which a play is selected. Specific criteria to be applied in the process of play selection are discussed in the article titled "Selecting the Play" in this publication.

Having selected the play, the producing group's problem becomes one of determining the playwright's meaning and how to communicate it to the audience. There are certain clues to this general meaning that lie in the title of the play, in the playwright's comment, in the dialogue. But, having determined the meaning, the director and production staff must then decide on the style of production in which the story is to be presented to the audience. Here there are many choices, ranging from a naturalistic production to a modern space-staged mounting.

The second problem of a technical nature is casting. Although there are many ways of casting the production, the most generally acceptable is by means of the general tryout. It is better to let play scripts be available for

general reading before the actual tryout, but, if it seems unwise to have the play read by the pupils before tryouts, then a play containing similar character types should be used for the tryout. Many high-school pupils who actually want to be in a production hesitate to try out on a sight-reading basis, feeling that this system is unfair. They are logical in their thinking for, perhaps subconsciously, they feel immature and, consequently, insecure in unusual situations.

Some educators object to the element of competition that is present in casting a play by the tryout method. However, if the dramatic director can help pupils to face the element of competition and not become engulfed by it, then he is providing actual living experiences for them. Again, the tryout may be an opportunity to teach the element of objectivity that is important in the lives of well-adjusted people.

Having selected and cast the play, the director and pupils are ready to face the problem of rehearsing the script. If rehearsals are charted according to steps of mastery necessary to the pupils' development and growth, they will have meaning, will become workshops of experience and activity. How rehearsals are conducted depends entirely upon the individual director, the play, the cast, and the time to be devoted to preparation for production. Therefore, any suggested plan for rehearsal must remain relative. Usually, most rehearsal plans provide for a study of the meaning of the script, a mastery of the role, and a command of action in the play; some rehearsals give unity and form to the productions; and, finally, the co-ordinating rehearsals bring together all of the various elements of the total production.

In the majority of high-school theatres, the dramatics director and pupils must also handle the technical problems of production. A trained technical staff must have basic training in the elements of stagecraft. Pupils should have a knowledge of theatre terms necessary for efficient work. They should know by name: (1) the parts of the stage, (2) special scenery types, (3) scenery hardware and component parts, (4) painting techniques and materials, and (5) lighting terms. Good workmanship is essential. In order to make the set look complete in construction and decoration, the pupils should know: (1) how to build a flat, (2) how to cover a flat, (3) how to paint a flat, (4) how to lash or batten flats together and brace them, (5) how to light a set.

A good setting should be designed to: (1) provide a proper background for the play as to location, period, and mood; (2) be used easily and to the best dramatic effect by the actors; (3) be easy to construct and, when there is more than one setting, to shift; (4) fit the specific stage and the selected style of production.



In addition to the operational elements involved in lighting, there should be a directed study of its effect on make-up, costumes, and sets and of the manner in which it can build or destroy the mood of the play.

High-school pupils should learn to apply their own make-ups. They should be able skillfully to execute make-ups for juveniles and character studies of age. Specialized techniques in using crepe hair and nose putty should be among the abilities of the director.

Perhaps the opportunities for pupil growth most basic in the activity of play production are those of establishing right attitudes, improving taste, extending knowledge, and developing creative ability or outlets for creative ability.

*SPECIFIC OBJECTIVE VII: To give practical experience in rehearsal and production so as to develop qualities of co-operation, responsibility, initiative, and loyalty to a common cause.*

In order to provide experience for many, some schools have adopted the policy of having two types of production: major plays and club plays. The major productions are directed by the school's dramatics director. Pupils who appear in these plays are selected on a basis of tryout plus experience in club shows. The club shows are one-act productions or scenes from longer productions that are entirely student-directed and are presented for club members. If the plays are memorized, mounted, and costumed for these club performances and if, after the performance, there is audience discussion on the projection of meaning, interpretation, and characterization, then a valuable background of experience and technique may be built up. In the club play or laboratory play, there is also the opportunity for production of original plays. Finally, under this system of apprenticeship, the pupil develops an honest sense of self-evaluation and critical appraisal of his work in the theatre.

As a guide in the judging of individual pupil activity and achievement during the preparation and production of a play, the following check list of pupil rehearsal and performance elements may be suggestive.

*Check List for Judging Pupil Participation*

Memory work

Learned own lines exactly as written and when required

Learned own lines and cue line

Learned whole show well enough to *ad lib* or re-direct a scene over a lost line

Development of character



Vocal interpretation

- Good diction
- Proper stress
- Appropriate rate
- Good phrasing and use of pause
- Appropriate voice quality and pitch

Body action

- Appropriate posture
- Appropriate walk
- Good gesture and business

Appropriate facial pantomime

Use of externals

- Make-up
- Costume detail

Knowledge and application of special techniques

- Stage position and movement
- Control of attention
- Projection
  - Voice
  - Character
- Delivery of comedy lines
- Building to an emotional climax

Relationship with other actors on stage

- Shared scenes
- Picked up cues
- Did not distract attention from focal point in scene
- Made entrances on time

Relationship backstage

- Co-operation with director
  - Took direction well
  - Was always prompt for rehearsals
- Co-operation with stage manager
  - Was quiet backstage
  - Kept out of way during crew shifts
  - Made costume and make-up changes quickly
- Co-operation with other actors
  - Was friendly and helpful to beginners
  - Was courteous and humble

Co-operation with crew members

- Did not use props or furniture except as business called for
- Returned props immediately to crew
- Did not fuss with make-up after approved
- Was careful of costumes at all times
- Kept dressing room tidy
- Showed appreciation to crew

For specific application to participation in crew work

- Learned to apply theatre terminology in construction, costumes, lighting, make-up
- Learned to make and use special aids for jobs, such as lighting, make-up, and property charts
- Accepted personal responsibility for the job (and for errors, if any were made)
- Took good care of shop and borrowed equipment, returning tools and props promptly
- Conserved materials, avoiding waste
- Kept workshop and storage space clean and orderly
- Co-operated with stage manager, actor, crew heads, and other crew members
- Learned to take orders and to give necessary orders quietly and pleasantly.

SPECIFIC OBJECTIVE VIII: *To encourage and develop abilities and interests that will provide means for using leisure time pleasantly and properly.*

In this work there is not one outcome that cannot be used to advantage in any walk of life—professional, social, or artistic.

SPECIFIC OBJECTIVE IX: *To uncover and develop talent in the arts of the theatre that may be a basis for future vocational or professional life.*

SPECIFIC OBJECTIVE X: *To prepare a sound foundation for those pupils who plan to major in college drama or to enter a professional school of the theatre or to participate in community drama organizations.*

These are the underlying specific objectives that provide a philosophy and guide for choosing all units of work for the entire course. While the pupil is acquiring knowledge and skill in theatrical techniques, his work will be measured in terms of personal improvement, leisure time enjoyment, future vocational choices, and preparatory foundations for additional study.

## Selecting the Play

ROBERTA D. SHEETS

**S**ELECTING a play for a secondary-School production becomes increasingly difficult with ever changing needs and with the publishing of so many plays far below the standards to which secondary-school drama groups should hold. How should the program be planned? What standards shall we have for the selection?

Assuming that the director is trained for his position, let him select something worth the time and effort needed for production. He should make the choice, for he alone knows his own limitations, the limitations of his actors, of the equipment, and of the size of the budget.

The production program should be a long-range one planned over two or three years. Only in that way can it be co-ordinated and varied. The field is wide, rich, and old. It is not necessary to repeat. The ideal long-range program includes: the classics, a play of youth, possibly a play successful on Broadway, a social problem play, a folk play, a fantasy, and, if the audience demands, a mystery. Every high-school student generation should see a Shakespearean: *Twelfth Night*, *The Taming of the Shrew*, *A Midsummer Night's Dream*, and *A Comedy of Errors* are all possible. In other years, the director can select some other classic such as Moliere's *The Merchant Gentleman*; Carnon and Aza's *Zarageta*; Goldsmith's *She Stoops to Conquer*; or Goldoni's *Mistress of the Inn*. There are, too, the lovely *Pride and Prejudice* and *Emma*.

Unfortunately, plays of youth are most numerous in high-school production lists and most of them poor. *Junior Miss* and *What a Life*, however, always appeal.

Because a play was successful on Broadway does not guarantee a repeated success at the high-school level. Most of them are beyond the acting capabilities of young actors. However, occasionally *The Barretts*, *Dear Ruth*, or *Years Ago* may fill the bill. Youngsters enjoy plays of social problems, especially if good triumphs. I recommend *Green Vine* and *A Day in the Sun*.

Romantic comedy with historical background (e.g. *Robin Hood*, *Friend Hannah*, or *No Boots in Bed*) provides interesting projects; the characterization is challenging, and young actors feel the thrill of achievement. Poorly written mysteries are plentiful. If a mystery is selected for the program, let it be as good as *A Perfect Alibi*. A folk play, such as *Sun Up*, offers, besides excellent characterization, a dialect problem that is valuable in some situa-

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tions. Recently fantasies like *Outward Bound* and *Death Takes a Holiday* have been popular. For a revival, *The Importance of Being Earnest* adds a good staging problem as well as variety. There are few great tragedies within the capabilities of secondary-school pupils, but *Romeo and Juliet* has been successfully produced with high-school pupils. Farce and melodrama are risky, and the wise high-school director-teacher will take great care in selecting from this field of drama. Regardless of type, let the director include something he has an urge to do,—*Our Town* or *Prologue to Glory* perhaps.

Whatever type of play is to be selected—a classic, a play of youth, or a romantic comedy—the director will have to avoid local taboos, and yet choose a play which is “good theatre” and worth-while entertainment. Since audience tastes can be cultivated, the school theatre has an obligation to be educational for the audience as well as for the participants. This means that the director must keep audience needs (as well as actor needs) in mind when choosing his play for production.

Several years ago Ernest Bavely, executive secretary of the National Thespian Society, submitted to the high-school division of the American Educational Theatre Association the results of a questionnaire he had sent to high-school directors asking for a practical, workable list of play standards. The following list of criteria is quoted from that report.

#### *Purpose of the High-School Play*

The purpose of the high-school play should be that of furthering the development of the high-school pupil. It should be regarded as a part of the educational process of the school. Its value as entertainment should be given careful consideration, but held secondary in importance to its educational value.

#### *Standards*

1. The high-school play should have a worth-while theme, be sincere and true in its interpretation of life, and accurate in its reflection of customs and manners.
2. It should have literary value. That is, it should be written in acceptable language and in accordance with accepted standards of playwriting, and, as such, it should be emotionally and intellectually stimulating.
3. It should be within the capacities of the high-school pupil to understand and appreciate, taking into consideration the influence of vicarious experience and the pupil's natural interests.
4. It should challenge the highest creative and artistic abilities of all who are associated with its production, thereby affording rich opportunities for study, analysis, and experimentation.
5. It should be good theatre, affording opportunities for sincere acting, and be satisfying as entertainment. It should lead rather than follow the community standards of entertainment and appreciation.

6. It should be free of highly sophisticated or advanced roles, vulgarity or profanity, objectionable subject matter, and sordid, unwholesome presentations of characters and scenes.

Finally, while a high royalty does not necessarily insure high-class material, the dramatist writes to live, and the director will find it difficult to get something good for nothing. The play deserves a proportionate share of the school budget. "Let the plays you produce be on a par with music played by school bands and orchestras" is sound advice given by Edward Wright in the *Quarterly Journal of Speech* for February, 1940. In an article published in *Quarterly Journal of Speech* in October, 1947, Alan Crafton writes concerning his university freshmen drama majors: "The only theatre they know is a few outmoded and educationally unsound class plays." High-school pupils are capable and enthusiastic. They should not have their abilities wasted on unworthy plays.

Only when the play production program is carefully planned and adheres to educational and cultural standards can directors broaden horizons, stimulate imaginations, and influence the personalities of the youthful actors—achievements which are basic justification for drama production in secondary schools.

## Audio-Visual Aids

THEODOSIA STRATEMEYER

**A** PUPIL looking at his new schedule is likely to wonder what a course in dramatic arts is likely to be. Is it to be more reading of plays, with a sketch now and then to try out the acting ability of various pupils? And, finally, is it a big production put on by the "natural" actors to show what the school has done?

The teacher of dramatic arts is faced with the basic problems implied by the pupil's questions. Beset by pupils' needs and interests, by pressures to teach most effectively in a short time, the teacher and administrator reach out for new ways and equipment to help them. Audio-visual materials, especially film and radio, have been offered to the besieged educators as a solution to many of their problems. Realizing that films and radio are powerful teaching tools, the wiser educators have also realized that in other audio and visual aids—like charts, diagrams, recordings, and so on—they have resources which are easily available and generally less expensive.

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The effect of these audio-visual materials upon pupil learning is, perhaps, most readily seen by considering how their use appears from a pupil's point of view. As an illustration, take a pupil's first day, as his course begins. He opens the classroom door. This isn't an auditorium; there isn't even a stage. It looks rather like any other classroom. Yet, there is something different. The chairs, the kind with an arm for writing, are pushed to one side facing a bulletin board. It is just an ordinary board, but what a pattern those mounted pictures make! The pupil looks more closely. Here, on the left is a written play. There are colored lines going out from various sentences. His eye can't help following them to a series of costume sketches, a stage setting, a diagram of stage action for the scene, a chart of production personnel, a rehearsal schedule, several diagrams of make-up creating special facial expressions; and all of these lead on to a model stage set showing one of these scenes as it might be at the peak of action during a real production.

The pupil thoughtfully looks at the bulletin board. Is this the play they are going to give? What satisfaction will there be in working it out if everything has been decided like this, in advance? Now, if they were going to work all these plans for another production. The pupil's thoughts are interrupted by the arrival of the teacher and other pupils. They are already involved in a discussion. The talk continues and engulfs the pupil. Teacher and pupils use the production-chart bulletin board to explain their suggestions. This is not a play the class is to give; it is only an illustration, a model to be used as a beginning for studying dramatic arts. The separate parts of the production board outline some of the different things the class must understand about the theatre. They must know how each part fits into making a play. Along with this material they will need to use the other equipment around the room representing speech and voice and sound relations. Here, in this class, development of a production can be seen and heard. This class will be something different, thinks the pupil.

As the weeks roll by, the pupils and teacher develop their study materials. A new file of *pictures* grows: clippings from magazines, stills used for newspaper publicity, theatrical prints, reproductions, and camera snapshots. There are pictures to show different actors portraying the same character. There are pictures to show how costume and body positions create character. There are snaps of pupils in character parts.

Gradually one section of the room is taken up by *charts* of color combinations to create mood, of voice ranges and sound paths in an auditorium, of

basic costume lines, and of make-up techniques made by the pupils. There are *diagrams* of stage sets, which the pupils have also made. One pupil devised a stage diagram upon which paper cutout furniture can be moved about. The space available for actors' movements thus becomes clearly evident, and these model props can be arranged in various ways on the diagram. As he made the charts and diagrams with colored paper, paints, and different textures, drawing them to scale and watching them develop, the pupil learned to see new possibilities in materials which he had never thought about before.

In a small case, just large enough to hold them, *2 x 2 transparencies* are kept. Many of the pupils refer to these authentic pictures of properties and productions when working on stage sets and designs. Some of the *2 x 2 kodachrome* illustrations, made on a 35-mm. film, are on loan from the audio-visual department library. Others, both in black and white and in color, were added by a pupil particularly interested in photography. One of these special photographic studies is a series of pictures illustrating a human head under varied lighting arrangements. By projecting these photographs, the entire class can see the effects of light and shadow on actors' features. Another study was done using different sized properties—chairs, tables, and the like—scaled against a human figure in order to emphasize the effect of the differences in sizes in the properties. These pictures, too, can be projected for everyone to see.

By this time the hypothetical pupil in his imaginary dramatic arts class truly has discovered that education need not be "the same old thing," but that it has the greatest of potentialities for vividness and variety. Many other possibilities for enrichment of the teaching-learning process are possible.

*Slides* are an excellent means of expression for pupils. Scenery sketches, line figures, and color diagrams can be pupil produced and enlarged for class discussion by projecting them on the screen. These are often made on glass or prepared on gelatin-coated material. Such projected pictures are effective in stimulating interest and contributing to pupil discussion.

*Cartoons* provide excellent means for understanding character. Even simple line or stick figures are useful in illustrating posture differences, such as a young person or an old person, or a person carrying a heavy burden. The exaggeration needed to cartoon a face or figure points up the important features to be emphasized. The pupils will learn to watch people more closely; they will discover satisfaction in really seeing people and things.

The effective use of audio-visual equipment and aids in class makes parallel learning possible. For example, projecting illustrations and leading dis-



cussion on them can be training in diction, poise, and oral communication of ideas, as well as presenting content for the study of one phase of dramatic arts. The skillful teacher uses these tools for many such parallel experiences.

In the building of a *model theatre*, whether it be a small one to accurate scale or one of classroom size for actual pupil use, co-operative study-work with art and shop courses can save time and contribute substantial learning to the project. The pupil with experience in handling three-dimensional model scenes, or sets arranged on a three-dimensional scale stage, will have the background to achieve dramatic effects on a real stage without making unnecessary costly mistakes. Moreover, he will be able better to appreciate and recognize values as an audience member at real-life theatrical productions.

Throughout the foregoing discussion, only the visual side of dramatic arts has been implied. But in the audio field also there are tools which are effective for teaching. Professional recordings, tape and wire recorders, and public address systems all have their particular contributions to make. They are not substitutes for each other; each one of the tools has a unique quality to contribute.

A *recording*, being a "record" of an artist's best performance, can be played again and again for groups to study. The teacher can pre-hear the record and know its entire range of values before it is presented to the class. The effects for emotional appeal, the use of voices, the importance of diction, the style of presenting ideas are all here at the command of the teacher and class. Through records, it is possible to compare different actors' voices or interpretations of the same role. Periods devoted to hearing records sharpen the pupil's listening abilities; he becomes more acutely aware of the refinement of sounds. Records also can be used for study in combination with the play text, to point out the influence and peculiarities involved in creating dramatic effects through sound alone.

Music has often been used to create mood for an audience. It can function in the same way for pupils striving to "feel" a scene or a character. Pupils who have expressed music through rhythmic activities and through free dramatics already have a foundation on which to build. The child or youth who reacts to the music of Sinbad in the *Scheherazade Suite* by hauling down imaginary sails or by handling the tiller as the ship crashes to the music's rhythm will more likely, thereafter, feel and be able to express emotion in stage productions. A great variety of such experiences can be brought to pupils through recorded music of mood and action.

While *tape and wire recordings* can also be replayed many times, their most useful function is to capture the pupil's own performance. By hearing

his own voice, or his own interpretation of a character, the pupil can gain a more objective knowledge of his dramatic expression. Perhaps he will find a speech peculiarity which in daily communication escapes notice. He can check on his improvement by spaced recordings. He can compare his own voice under different interpretations of the same material. By helping others to analyze their recordings, making constructive suggestions for ways of improving, he will more readily be able to recognize and understand his own abilities.

It is essential that pupils of dramatic arts have direct experience before audiences. While this is usually done through a stage production, a *public address system* can be utilized as a step between classroom work and theatrical performance. Because the action goes on within a studio or classroom adapted to studio purposes, the audience seems remote to the beginning actor. Yet, the fact that other people are listening sharpens the need for quality of performance. If a small group is permitted within the "studio," the actor can see audience reaction without being overwhelmed by footlights, rows and rows of faces, stage properties, and other details of stage business which the beginning pupil-actor so often finds distracting. He can concentrate upon voice, timing for effect, and working co-operatively with other actors and effects-personnel to achieve a rounded and complete performance.

Through the public address system he, therefore, is provided with an intermediate step which is important in the total development of skills in dramatic arts. The equipment need not be expensive. If a school has a central system which the pupils may use, the problem, beyond the dramatic training involved, is largely one of training operators to handle it carefully. A schedule for both rehearsal and performance must be worked out, especially if more than one teacher will be using the system, but, in terms of pupil values gained, problems of scheduling and handling are not too important. A small portable outfit, either commercially made or built in the science department, and one which can be used within the classroom, can serve in the suggested ways above. Given the imagination of pupils, voices behind a curtain have even been a usable substitute for this equipment. Most important are creativeness and initiative on the part of teacher and of pupils if they are to achieve the fullest educational values from such activity.

Throughout this article it has been possible only to suggest, in broad outlines, some of the possibilities in audio-visual materials. Most of the illustrations have been drawn from the teaching of play production rather than from the teaching of dramatic literature. It is recognized, however, that the reading of plays can have greater meaning when pupils' concepts are the bases

for constructing pictures, models, posters, and other graphic materials. Records played along with text reading and tape or wire recordings of pupils' readings from plays also increase literary appreciation. Any audio-visual-aid which the teacher and pupils use to help develop their study will make the teaching of the principles of dramatic arts more effective.

## The Drama Club

CALVIN W. WHITE

**I**T is possible for a successful dramatics program to be carried on in a high school without the organization of a dramatics club. In fact, there are times when stopping to hold a club meeting interferes markedly with the full tide of activity of perhaps greater value. Generally, some of the officers of the club are in the play, and when a performance is in the making, time counts. Then, too, there is a decided advantage to the play director to be able to select his actors wherever he may find them. He is perpetually scouting for material, in class and out. If the drama club tends to monopolize the dramatics activity of the school, a real educational problem presents itself. Such a "monopolizing," however, would seem to be an error in club organization rather than argument against dramatics clubs in general. The fact is that almost every high school has a dramatics club, and since there is a civic value to be gained by the pupils from organizing and conducting a club, it often seems best to have one.

The question then arises, what form should it take? Should its activities be wholly outside the school day, or should time be reserved for its meetings within the school program? How elaborate should the organization be? Should there be any limit on the number of club productions for the public or for school assemblies? What should the eligibility requirements be? How much public recognition should be given, aside from participation in performance? These questions will be taken up in turn and discussed in the light of thirty years of experience with the dramatic arts.

Whether the dramatics club shall be organized inside or outside the curriculum depends on its main purpose. If the activity of the group is confined largely to programs within the club and for the club, then meeting within the school day is ideal. A double period is almost imperative, however, because dramatic arts is essentially a laboratory subject. The disadvantage of this scheme is that the group tends to become merely a "class" and loses some-

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thing of the "glad release of play," which young athletes in locker rooms so vocally exemplify. The idea of confining the work to an "activities period" in the day, when clubs meet, will solve the problem of membership duplication but will also tend to kill the dramatics club because of lack of time. If the main purpose is to produce plays for the public, then organization outside the school day seems best, thus allowing ample time for rehearsals and activities, as well as club business.

The technical phase of production, scenery, lighting, *etc.*, should be organized as a separate unit under the sponsorship of a teacher trained in the manual arts, fine arts, and mechanical drawing. The group involved in this work should be an independent unity. Young manual-minded troglodytes will labor prodigiously like O'Neill's Hairy Ape because they make the play "go," but don't subject them to the whims of a lady director.

If the club must have a written constitution, let it be a simple one: the usual quota of officers with the usual duties, a steering committee consisting of the officers and the faculty adviser, a program committee under the chairmanship of the vice-president, and a membership committee in charge of tryouts and records of qualifications of members.

It is recommended that eligibility to membership be as liberal as possible. The object of a dramatics club is not to foster exclusiveness. Generally there are two types of members: what might be called "producing" members and "sustaining" members. The producers are the ones with initiative and intelligence who get things done. The others are chiefly interested in "belonging" and are mildly useful when there are tickets to be sold. A club cannot afford to be without a considerable number of these sustainers; consequently, requirements for membership should not be placed too high. What those requirements should be is a matter to be decided in view of the particular school situation. Some schools base membership on a point system, but here one must be careful lest the entire problem become a quarrel over bookkeeping, displaying the uglier aspects of competition. Other schools base membership on "making a part." In such a plan, all parts in a play should be rated equally, eliminating the "star" idea. In any plan, the bargaining for who shall or who shall not belong prevents the joyous flow of generous club service.

The financial aspects of the constitution should be considered carefully. Of all the officers, the treasurer should be most nearly a figurehead. All disbursements of club funds should be over the signatures of the sponsor and of the principal only. When the dramatics club is young, it may be advisable to charge dues as a requirement for membership, but, unless such income is mandatory to existence, such fees are questionable. Drama funds and profit from production should be earmarked for the stage and the club alone. A

dollar earned is a dollar to be spent at will of the earner, especially if the earning has been done at the cost in vitality that the theatre demands.

That cost in vitality leads to the question of who shall be eligible to take part in plays and under what circumstances. The system of confining tryouts to club members only is doubtful educationally for three reasons: it fosters a spirit of snobbery within the club; it discourages outsiders too much; it hampers the director in selecting the best pupil material for a given play. Now and then, perhaps, it is wise to confine tryouts for, say, an assembly play, to club members only. Otherwise, no.

Since play rehearsals are not only time consuming, but also exhausting for young people, the question of scholastic standing is important. Should flunkers be allowed to participate? Heretically, this author says yes. It is his firm conviction that there is more to break the habit of failure in six weeks' rehearsal of a play than there is in a whole year of classroom activity. To use the vitality of dramatics as a prop to the sagging structure of Latin or English or mathematics is to admit that the dramatic arts are only entertainment and relatively unimportant. It should also be observed that the situation is a little different in dramatics from that in athletics, which for many boys is practically an all-year-round activity.

Lastly, there is the question of medals and rewards. Of course, the club should have some kind of insignia, not elaborate, costly, or garish, but distinctive. If the club is just now aborning, no better move can be made than to affiliate with a regional or national educational dramatic organization which, if the faculty sponsor is young and inexperienced, will be a great help in time of trouble. Too much organization "gingerbread," however, is not good psychologically; pins and badges sometimes tend to blur fundamentals and to become ends in themselves. In the dramatic arts, the play's the thing, and all else is subsidiary.

The last question is how many plays a year shall the dramatics club give. That depends. If the sponsor is young and enthusiastic as previous experience is apt to have made him, he will tend to overwork both himself and his group. In the average school setup, two long club plays a year are enough—one is better—with perhaps a one-acter for assembly each semester.

One of the great problems that a dramatics sponsor faces is that of making the dramatics club a self-propelling, self-perpetuating thing. In closing, the author would like to make a few suggestions on establishing traditions. Make it a habit to have a good photographic record taken of all performances, year after year. Have enlargements of the best shots framed and hung. If the club can't afford one, move heaven and earth and the board of education to pur-

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chase a good wire or tape recorder. Make records during production of the play, thus getting audience response. Such a device is of inestimable value during rehearsals, too. Nothing takes the wind out of a young Barrymore's chest so quickly as to hear his own voice played back to him. Lastly, if the school is not too crowded, give the dramatics club a room of its own where it can hang pictures, store records, keep a library of accumulated play books, hold meetings, and perhaps even keep properties. In these ways, a sense of pride and permanence can be established that will be of great profit to the school, the club, and its activity.

## The Dramatic Arts Festival

JUNE HAMBLIN MITCHELL

**S**ECONDARY-SCHOOL dramatic arts festivals are held annually throughout the United States. With one school acting as host, the interested pupils and directors from the high schools of a particular district join for a program of dramatic arts, each school presenting a one-act play or a scene from a long play. Judges rate each performance and often discuss its merits with the casts and directors. Many times the festival includes special speakers, demonstrations of stage sets, lighting, costumes, make-up, and conferences on the technique of play production.

During the years prior to the entry of this country into World War II, the number of dramatic arts festivals held in the various states was increasing rapidly. During the school year 1938-39, such festivals, contests, or tournaments were held in thirty-six of the forty-eight states, with a total presentation of 1,214 productions. The following year, 1939-40, the number of productions at these meetings had increased to 1,769. With the entry of the United States into the war and the resulting difficulties of transportation, lack of housing, and rationing of food, many dramatic arts festivals were discontinued or limited to local groups.

It was not until 1946 that the larger festivals were resumed in real numbers, and even then the total number of productions was approximately 800 as compared with the high of 1,769 in 1939-40. It is interesting, however, and perhaps significant, to note that, while the number of productions was still below the 1939 figure, the number of states holding dramatic arts festivals had increased from the pre-war level of thirty-six to a new high of forty-one.

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In 1941 the National Thespian Society, largest of the secondary-school dramatics organizations, sponsored the first national dramatic arts conference at Indiana University. In the springs of 1947 and 1949, this organization again sponsored such conferences and now plans to hold them bi-annually.

It is not the purpose of this article to discuss the values of the secondary-school dramatic arts program as such. However, whatever values dramatics activity may have to the pupil in developing increased poise, self-control, responsibility, co-operative effort, or appreciation of drama, these values are greatly enhanced and enlarged by the dramatic arts festival where production is on foreign ground and before other casts and directors.

Among the advantages peculiar to the festival is the range allowed in the selection of a play. Many times a group, seeking to present its finest work at the festival and not burdened by the necessity of pleasing the local audience or "making money," is free to choose a play of better literary quality than its usual home-town production. Also, the social-cultural advantages of the festival should not be minimized. Since it is always pleasant to meet people who share a common interest, all festivals foster an informal, "get-acquainted" atmosphere, and many lasting friendships are formed which would not otherwise be possible. The travel experience will be beneficial to many of the members of the casts who have never been away from home and who have never before spent a night in a hotel. Such little experiences, while perhaps trivial in themselves and not strictly a part of the dramatic arts festival, nevertheless, are valuable in the pupil's personal development and are not obtainable elsewhere in the ordinary high-school curriculum.

Organization of dramatic arts festivals varies throughout the United States. They may be local, county-wide, district or regional, state-wide, or interstate. In many cases, the local festivals serve as elimination contests for a larger festival. These gatherings may take the form of a festival or a contest or a tournament, or may be without competition as a festival or a conference. The sponsoring administration may be by a high school, a college, or professional educational organization. In most cases, however, the dramatic arts festivals are sponsored by college or secondary-school speech and drama organizations which receive only permission and good wishes from state educational authorities.

The selection of the play to be entered in a festival by a participating school is left to the individual director, and the choice is limited only by general provisions, such as those requiring that it be "of good literary value," "within the capabilities of high-school students," *etc.*, and that it shall not run over a specified length of time.



It is generally agreed that the emphasis shall be on acting rather than staging, to simplify the problem of the host school which provides in most cases only drapes or an extremely plain set. Evaluation of setting and lighting is, therefore, reached from the viewpoint of the use made of the available material.

The participating school usually pays a small entrance fee and assumes financial responsibility for royalty, costumes, and make-up for its play and provides its own transportation to and from the festival. The host school grants free admission to all performances to casts and directors, assumes the obligations of producing the shows, and frequently provides meals and overnight housing. Any profit from the sale of tickets to the general public is divided in various ways, such as to help defray the expenses of the host school, of the judges, or of the groups which have been selected to participate later in state-wide or interstate festivals.

The principal of the secondary school should take a definite part in the organization of the dramatic arts festival, for he can supply definite and valuable assistance in planning the dates of the festival so as to avoid conflicts, in assuring the co-operation of other teachers and of the whole student body, and in securing public support. His active interest gives prestige to the festival.

The great difference of opinion concerning the dramatic arts festival lies in the question of whether it shall be competitive or noncompetitive.

The advocates of the competitive festival or contest proclaim hotly that competition is a part of American life and that young people thrive on it. They claim that the hope of "winning" is the main incentive for high-school contests and that, without this incentive, dramatic arts festivals would languish and die. They draw attention to the popularity of athletic contests and ask why the same competitive spirit should not exist in the field of dramatic arts.

The proponents of the noncompetitive festival or conference insist that the competitive element defeats the fundamental purpose of the dramatic arts festival, which is the give-and-take of ideas and experiences. They hold that the small school will often refrain from participating in an event which means competition with larger schools having better organized dramatic arts departments. They point to the black look and hurt feelings which all too often follow the announcement of the "winner" as evidence of the undesirable element of contests in this field. If, under these circumstances, the young people leave the festival with no opportunity to have the decision clarified for them through discussion by the judges, they have lost rather than gained.

In seeking a solution of the problem, it is well to realize that the athletic contest and the dramatic arts festival do not present a valid parallel. In

athletic contests, the referee and the crowd know when a touchdown is made: they witness the runner breaking the tape; or they see the ball drop into the basket; and all the while watch the score mount point by point. Each and every spectator can immediately recognize the winner. In the dramatic arts festival, no such convenient scoring system is possible in the evaluation of the comparative worth of the performances presented, since such evaluation depends entirely on the personal reaction of the judge and the audience. If a difference of opinion can exist in the rating of one play, how much magnified it can become in the comparative rating of the many plays of varied types making up the program.

Whatever the decision under these circumstances, the young people in the casts of the "losing" play will feel not only that they have lost, which feeling they must learn to accept, but also that they have been cheated or at least discriminated against, and many in the audience will feel likewise. This reaction is definitely unhealthy, leads to hard feelings, and retards rather than stimulates interest in good theatre.

In a festival without a contest, no such unfavorable situation need arise, and yet the competitive element which is so much a part of American life is still retained in its most valuable form. The schools compete, not against each other, but against a standard of excellence, and the judges rate them according to that standard and not comparatively. The desire of every school to have its play appear to advantage among the other performances is an incentive strong enough to stimulate each to its best efforts and create a healthy desire to duplicate or even surpass that work at the next festival.

Regardless of the form of the festival or the type of the judging, the value of a round-table discussion at the close of the program cannot be overestimated. Here the casts and directors have an opportunity of hearing the judge discuss his criteria for judging and the merits of the various performances as rated against those criteria. Each performance can be discussed at its own level, and the step toward further development pointed out. Those interested may ask questions, air their difficulties and misunderstandings, and, thereby, gain much in knowledge and appreciation of dramatic arts at its best.

It is to be hoped that eventually all festivals will adopt the idea of group discussion of each play with a tactful, competent critic-judge who has been selected not only for his knowledge of theatre but also because he knows and recognizes the many limitations and the possibilities of high-school young people.

When the dramatic arts director decides to enter a play in a festival, there are certain points which he should consider. He should: (1) acquaint

himself with the festival rules and observe them strictly; (2) choose a play carefully, because in addition to the standards governing the selection of plays for secondary schools, the choice of a festival play presents problems all its own; (3) cast only pupils who, beyond their acting ability, are completely trustworthy and capable of accepting great responsibility; (4) plan for festival conditions as early as possible during rehearsals; (5) give the play several trial performances before audiences in order to study the audience reaction and give the cast valuable experience; (6) consider himself responsible for a correct attitude in his cast toward the festival.

Finally, the director and his pupils should be eager to find new inspiration from the practical illustrations of the finest work being done by others in their common field, and thus the event may be for them what is truly meant by the words *dramatic arts festival*.

## The Variety Show

MILES S. McLAIN

**W**ITHIN the past several years the variety show, or as some call it, the talent show, has become very popular among secondary schools not only because of its entertainment value but also because of its educational possibilities. Variety shows, to be effective, must be based on the interests of pupils, and the frequency with which they appear may be explained, at least in part, by the fact that many educators stress the idea that projects should be an expression of just such pupil interests and activities.

In Tulsa, Oklahoma, an annual activity in each of the three high schools is the presentation of an all-school variety show. Such a production is used as one means of articulating a fundamental principle in the educational philosophy of the Tulsa schools; namely, that each pupil shall be afforded the opportunity for maximum development of his abilities, building toward a well-adjusted and well-balanced personality. Part of these opportunities grows out of the extracurricular activities which are regarded as an integral factor in the school curriculum.

The three high schools consider the building of the all-school show as a high light in the school program. The pupils take the initiative in the organization, the direction, and the presentation of the production. They work under the leadership of a faculty director, but most of the decisions and judgments grow out of the critical evaluation by the pupils themselves. It is be-

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lieved that within the school population there lies a wealth of talent which may remain dormant unless ample opportunity is available for these talents to find expression and that, by using this type of show as a medium, the creative abilities of these pupils find an outlet.

In order to illustrate clearly how the general purposes of these shows are amplified and how the pupils themselves organize and manage their productions, this article will present the procedures used by one of the schools.

At Daniel Webster High School the variety show, which is called "Talicade," gives participation to some 250 pupils each year. Around the first of November, the General Planning Committee has its first meeting. This committee is composed of all interested pupils fully enrolled in Daniel Webster High School. The first job for this committee is the selection of a title and a theme for the year's production. The English classes are called upon to submit suggestions and recommendations; suggestions may also come from any individual. Through elimination and combination, a suitable title and theme are chosen, and, thus, upon the completion of this task, the larger committee dissolves into smaller working units.

These smaller groups are in charge of script writing, organizing music and dances, designing and painting scenery. Each small unit selects a faculty member for help in the work being done by that group. An intangible result from this association is a closer tie between pupils and teachers, based on something other than classroom relationships.

Out of these smaller committees grows the General Policy Committee, which is made up of three pupil representatives from each sub-committee and one teacher from each. The Policy Committee handles all the problems of organization, rehearsal schedules, costuming, conflicts, *etc.*

The entire production of "Talicade" is under the direction of an adult sponsor who carries the right to veto the acts or scenes if he sees fit to do so.

An interesting all-school feature of the program is the establishing of Talicade Week. For half days during the week preceding the production date, those pupils who are in the show have their rehearsals. For those pupils not in the show, the time is spent attending classes in which they have never been enrolled. This procedure permits the pupils to explore the classes that they have never before had the opportunity to attend. For example, a girl may select to attend a wood or metal shop class, learning from the instructor the function of that particular class, its purposes, its methods, its goals. For the pupils, this is an experience in orientation and educational guidance; it widens their horizons by acquainting them with that part of the school which previously has been outside their educational experience. For the teachers,

the plan offers an opportunity for getting a widespread reaction to special types of work. In this way, the variety show is allied to the school program. This is made possible through the flexibility of the daily schedule and through a small school population.

Among the three high schools in Tulsa, there is a consistency in educational philosophy that emphasizes the development of all pupils in all fields, not just the academic area. The schools try to help boys and girls realize that they are needed in a successful school program and that the program is built by them, not for them.

Out of such philosophy grows a feeling of security on the part of the pupil; he "belongs" because he is an active part of the life of the school. Today, this feeling of belonging, this feeling of being needed is essential in the lives of teen-age boys and girls, and the variety show offers one method through which the high school can provide it.

## The Pageant

MILDRED B. HAHN

**A**S early as February 8, 1847, Walt Whitman, the future poet of democracy, wrote: "Of all 'low' places where vulgarity . . . is in the ascendant and bad taste carries the day . . . the New York Theatres . . . are at the top of the heap."<sup>1</sup> A bird's-eye view of the entire country in the "fabulous forties" reveals the fact that Whitman might also have found "low" places from Maine to California in the forms of spectacles, panoramas, and dioramas.

But there were people who were not lured by box-office appeals and who believed in an art theatre for the advantage of mankind. Steele MacKaye had such a belief and as a result, in 1892, instituted in Chicago the first educational course in "Civic Pageantry." Percy MacKaye continued his father's interest, and the pageant soon became "the thing" with which to catch the interest of people at home and their children at school.

In 1898 the Marietta, Ohio, school system presented a patriotic pageant and was soon followed by other schools. From the turn of the century, the writing of pageants became increasingly varied, though in many cases the pageants were worthless. Finally, the American Pageantry Association and the Drama League of America set forth tenets. The pageant should: (1) be

<sup>1</sup> Quoted by Dulles, Foster. *America Learns to Play*, New York: D. Appleton and Co., New York, 1940, p. 120.

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held outdoors if possible; (2) have the school or community for 'hero'; (3) have *related* scenes; (4) end with a "March of the Past"; (5) not use dance alone; (6) have variety in sites (7) not depend on dialogue; (8) have music to set mood, interpretation, and correlation; (9) have a good singing chorus; and (10) emphasize *group* rather than individual performances.<sup>2</sup>

Today the pageant has taken on new form and has become a teaching vehicle adjusted to the present while preserving the best of the old traditions. Its scope has no limits. It can be a mass of 25,000 people pledging allegiance, or a silent sentinel guarding the tomb of the Unknown Soldier. It can be written in episodes or acts; it can be narrated in radio style. Whatever form the modern educational pageant takes, there still remain the three essential requirements propounded by Steele and Percy MacKaye—(1) creative expression, (2) participation, (3) neighborly ritual.<sup>3</sup>

Not teacher or principal can take a prepared pageant and expect to make it a part of his school's heritage. However, when there are so many dramatic incidents in every community and in a nation's history, certainly, at least one creative person can be found on a school faculty to guide boys and girls in expressing this heritage and hope for the future.

This has been proved at Reading Senior High School, Reading, Pennsylvania where, since 1930, creative writing of graduation pageants has been a major part of the school's program. The pupils on the pageant committee meet with their sponsor throughout the twelfth year and write on a timely theme of their choice. This year the theme was the "inseparability of freedom and duty. The pageant was entitled "With Freedom, Duty" and included the following episodes: I. Athenian Age (Youth takes the Athenian Oath); II. Anglo-Saxon Age (Warriors follow an elected leader who accepts the duty of service as his ideal); III. Puritan-Revolutionary Period (The Puritan revolts against "Divine Right" and extends freedom to others); IV. Early American Pioneers (They accepted responsibility, working together).

Steele MacKaye in writing "Paul Kauvar" (1887) realized that the story of the masses' rebellion against tyranny could best be expressed by the masses. He has passed this truth to modern pageant-makers. The fervor of the school pageant is contagious and quickly will spread to the community which will not only enjoy the entertainment of it but also be educated besides.

That the pageant today demands "ritual" or form, no one denies. Choral speaking groups, lighting and staging improvements, and radio techniques have made pageantry appealing to the best directors. However, the creation of a "neighborly" atmosphere is more difficult to achieve.

<sup>2</sup> Brown, Frank C. "Pageants and Pageantry," *The Drama*, IX, 1911, p. 184.

<sup>3</sup> See Sobel, Bernard. *The Theatre Handbook*, New York: Crown, 1943, p. 170.

Paul Green has called his success in this neighborly ritual "symphonic drama." It is another term for adaptation of a pageant to the equipment, mood, and appreciation of a community. Green's "The Lost Colony" in North Carolina and "The Common Glory" in Virginia recount the folk heritage of their communities. The school pageant must do the same. It must be a "symphonic drama" of a community.

Paul Green's "symphonic drama" points to the future. It says that there is a new theory of the school pageant in the making, directly related to, and concerned with, the life of the community. "Symphonic drama" portrays the richness of tradition, imaginative folk life, boundless enthusiasm, singing and dancing and poetry, lifted hearts and active feet and hands—and all are outpouring *beyond* the extravaganzas of Broadway. They are outpouring *within* the school pageant and the creative impulses of pupil and teacher.

## The Lunch-Hour Show

HAYDN BODYCOMBE

**T**HE lunch-hour show is a unique program that has been functioning effectively in Evanston Township High School since 1933. It is unusual in that the lunch periods at Evanston are as long as the regular class periods and even more unusual in the fact that the school administration has worked out a project of planned activity encompassing a complete recreation program. The "lunch-hour show" was not primarily conceived to provide an opportunity to present plays; rather drama was to be one of the many facets of an all-inclusive recreation program, including games, movies, and other leisure-time activities. This program was designed to serve a double purpose: it would provide a release from school routine and give the pupils an opportunity to engage in a variety of recreational activities that perhaps would not be available to them at any other time.

The drama aspect of the program was the last phase to materialize and was the one feature of the recreation program that demanded considerable planning and preparation. The greatest problem was a technical one because, to maintain audience interest, a different setting was required for each production. The problem was solved, at least in part, by permitting the pupils to design the settings, using a minimum of materials and, at the same time, encouraging them to break away from the conventional. This has worked out

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most satisfactorily. The settings have been ingenious and imaginative, for the most part, and have given many pupils the opportunity to design.

The idea of the noon-hour play project was originated by Dr. Francis L. Bacon, the superintendent at that time, and the project was started under the able direction of Stacy Keach, now with the Pasadena Playhouse. It was agreed that the basic purpose, besides the entertainment value, was to present intelligently written comedies and tragedies with literary and dramatic merit and to give pupils the opportunity for wider participation in dramatics. This aim has been followed from 1933 to the present.

The noon-hour plays are given in a hall originally planned as the third-floor cafeteria. The stage isn't a large one, but it is suitable for simple productions. At least one week before the performance, publicity appears in the daily bulletin and the school paper, and the day before the show large posters are placed in the building. On production day, tickets costing ten cents are sold in advance at the entrance of the cafeterias.

Early in the project, it became evident that there was a psychological factor peculiar to the situation that would have to be considered. The pupils had just eaten their lunches, and they wanted to sit back and be amused. Their mood demanded comedies, farces preferably; they did not want anything serious. It was obvious that the original plan to provide a balanced fare of well-written one-act plays would not succeed until considerable missionary work had been done. The dramatic teachers had to explain to the pupils that the schedule of plays would include all types, comedy as well as tragedy, and that, although entertainment would be the first consideration, there would also be variety.

The search for good plays of sufficient worth for this program became an ordeal. Not only is the field of suitable one-act plays decidedly limited, but there is also an arbitrary time limit of between twenty and twenty-five minutes allowable for the production so that pupils may have time to eat beforehand. An easy way out of this situation would be to present two skits, but this could not be justified, as one of the purposes of the noon-hour show is to provide pupils with some cultural background, and skits of good enough calibre are not obtainable.

As a solution to this play problem, the pupils in the drama classes are encouraged to write short plays. Student plays generally lack the finish of the professional script, and the tendency on the part of the embryo playwrights is to pattern their plays after movies or radio plots, but when they hear their efforts read and criticized in class, they turn to material they understand, conned from their home, school, and daily life. Their plays are *naive* but en-

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gaging and lively. This feature of the noon-hour play program was developed only recently, and the results are so encouraging that it is possible that, from now on, most of the plays presented will be the work of pupils. In the past the most successful plays were such old standbys as *Sparkin'*, *The Man in the Bowler Hat*, *The Boor*, *A Marriage Proposal*, *The Happy Journey*, and *The Pot Boiler*.

With a large student body the noon-hour play program should pay for itself with the admission set at ten cents, and even leave some profit when the royalty, tax, and general expenses are deducted. But financial matters, although important, are not the major consideration. The most important feature of the program, from a drama viewpoint, is that it permits a great many pupils to participate directly as performers and technicians, and indirectly as an audience. Moreover, the drama project helps to integrate and to round out a planned recreation program designed for the leisure time available to the pupils during their lunch period. The scene shop becomes a hive of activity with pupils building and painting scenery. The light crew, and the costume, props, make-up, and business committees constantly face new situations, and, with the presentation of each new play, more and more pupils get the opportunity to engage in creative activity.

## The Out-of-Doors Production

BARBARA WELLINGTON

**M**ANY aspects of educational drama demand the attention and interest of the trained teacher of dramatic arts or administrator of such a program. There is one phase of the school theatre, however, which often receives little attention, and yet the understanding of it may allow the school to make the dramatics program better fitted for achieving the goal of pupil development. This phase of dramatic arts is the out-of-doors production.

Most schools have impressive front doors and steps, large grounds, or playing fields which can be transformed into settings for out-of-doors plays. Taking part, even as spectators, in a dramatics production in the open air is a rewarding experience.

Because it is difficult to hear well out-of-doors, care must be taken in the selection of locale as well as of play. In a natural setting, there are no artificial acoustic aids, but the problem is not so serious as is sometimes

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believed. A hill, rising ground, a background of trees, or a permanent building or wall may make a fine natural sounding board for voices. Water in a stream or moat strengthens the vocal tone as does a dip in the ground between actor and audience. It is best, however, to select plays which depend for clarity upon beauty and significance of action rather than on the fine nuances of speech, and the actors must learn to "lengthen the line" or project their voices as well as gestures when playing in the great out-of-doors.

When plays are given during the daytime with the sun for illumination, the best method is to have the audience and actors face the north and south so that neither group has a strong glare to combat, and an interesting effect of side lighting is obtained. Lighting night productions requires careful planning. No light must shine in the faces of the audience, and all lights, including wiring, should be concealed. As soon as overhead lanterns are used, one loses the naturalness of the setting, and the audience considers the affair more as a fete. The chief charm in night-time productions lies in the atmosphere of romance and fantasy created by concealed lights which silhouette trees and shrubbery, highlighting the surface and giving an air of mystery to the vast pockets of darkness and shadows. To soften the tone of strong spots, arrange them above and behind the audience. The center playing area should be most strongly illuminated, but no artificial spot should follow an actor or dancer about. As is true in the setting, naturalness is the aim in lighting.

In considering settings, we are concerned here with natural backgrounds, so should leave out of the picture any constructed walls such as stage flats or curtains, and should keep furnishings simple. In most plays adapted for cut-of-doors, benches may be substituted for chairs and tree stumps or rocks may be used for thrones. Of course this depends upon the play, but the more appropriate the furnishings are to the setting, the better.

One problem is to find space backstage for the players' tiring room. There must be no hint of actors concealed and listening or watching for their cues. Sometimes thickets or hedges, conveniently near, hide them completely, but at other times the actors must dress at such a distance that their entrances have to be cued long in advance. However, this handicap often proves a boon, for nothing is more effective in out-of-doors productions than a spectacular entrance of characters winding toward the playing space in dramatic procession.

No opening stage picture can be created by the raising of a curtain; so initial entrances must be prepared which will awaken the interest of the

spectators at once. It is well, however, not to have action or dialogue vital to the plot to take place until the audience has acclimatized itself to the novelty of settling down out-of-doors to see a performance.

Since voices do not carry backstage, it is well to have an action or music cue arranged for all entrances. Music is primarily emotional and can bring out depths of feeling as well as connect ideas and express the spirit of a production. The orchestra should be installed in a level place with a covering to keep out the damp if it is a night performance. The conductor must have a full view of the action on the stage area. Of course, all music cues must be carefully studied and rehearsed in order to avoid awkward stage waits.

The entrance to the grounds should contain a meeting place or foyer. Parking space should be set at a sufficient distance so that the noise of late arrivals does not disturb the performance. If admission tickets are required, it is necessary to have a gate in a wall or hedge to permit controlled entrance to the audience seating area. The gathering place should be a pleasant and an attractive spot, in keeping with the social spirit of the performance that is being presented.

Especially appropriate for outdoor productions are the classical dramas of the Greek, Medieval, and Elizabethan periods and adaptations of well-known and loved fairy tales. Many modern artistic one-act plays or scenes from long plays lend themselves to this type of performance.

Out-of-doors plays have a special appeal and special problems. They are universally enjoyed by both the sophisticated and the *naive*, and they are rare enough to seem a novelty to the jaded playgoer. The direction of open air plays calls for the ingenuity and imagination of an artist, as well as dramatic appreciation and good taste. For graduation, Senior Class Day, or a May Festival, out-of-doors production should be on the program of every high school.

## Children's Theatre, An Activity for Secondary-School Pupils

ANN REELY

**C**HILDREN'S theatre is a comparatively new medium in secondary-school dramatics. In Spokane, Washington, it was only in 1946 that Mrs. Frank Hagenbarth instigated the organization of a permanent Chil-

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dren's Theatre Board comprised of representatives of the School Board, the Parent Teachers' Association, the Junior League, the American Association of University Women, the Elementary School Principals, the Association for Childhood Education, the Parochial Schools, Junior Programs, and the Civic Theatre. Since that time, children's theatre has become a regular and accepted part of the high-school theatre program. It has proved immensely popular among the drama pupils, and not since the first day has there been any resistance to acting in a children's play. In fact, many pupils deliberately plan to register in dramatics the semester that their high school is scheduled to appear on the Children's Theatre program. Often the class is so large that triple casting is necessary.

Children's Theatre does not necessarily imply child actors. The most ambitious Children's Theatre programs in our country are being executed by college drama departments. In Seattle, in Minneapolis, in Denver, the university drama students supply the major part of the entertainment program for children. In many cities, the civic theatre produces the children's plays, using adult actors.

The problems of casting, staging, costuming, and make-up for a children's play are identical with those of the adult play. Acting in a children's play offers the high-school pupil the same opportunity to develop speech skills, acting techniques, and drama appreciation. Even greater than in the adult play is the opportunity for the young actor to learn to adjust himself. The child audience is the most appreciative, the most critical, the most responsive audience in the theatre. The actor can sense the approval or disapproval of the children who form the audience by the attention or inattention which they give to the play.

Producing a children's play is a revealing experience for the director as well as the actor. Children listen with their eyes. They love beauty and excitement. Actions must be amplified; scenes must be colorful. Both director and actor must know the importance of timing, of body movement, of clearly articulated lines. The actor who is not heard or understood in his first scene, or even in his first speech, is doomed; children conclude they will never be able to hear or understand him, and on his succeeding entrances, they begin to chatter or to squirm.

There is no audience that participates so spontaneously as a children's audience. The play is a living thing. The child is not looking in on the world created by the stage; he is inhabiting it. The laughter, the tears, the joys, the sorrows of his favorite character are his deep concern. In no play

for adults does the actor "feel the pulse of his audience" more decidedly than in a children's play. It is this actor-audience relationship which makes acting in a children's play exciting and inspiring. In *Sleeping Beauty* when Beauty is about to prick her finger or in *Snow White and the Seven Dwarfs* when Snow White bites into the apple, the whispered warnings from the audience, the pleading "don't, don't" create an atmosphere which teaches the actor the meaning of sustaining character. In no other theatre does the audience reach, so literally, across the footlights to help the actor create an atmosphere.

Most children's plays call for both child and adult characters. In high school, small freshmen can play the young parts and older pupils can interpret the older characters. The latter is a simpler task for the adolescent playing in a children's play than in an adult play. A high-school boy can really be convincing in the part of the King in *Cinderella* or the Emperor in *The Emperors New Clothes*. These are characters he can live. It is difficult for him to create the same illusion when playing the part of an older man in a sophisticated adult play.

Children's Theatre is an effective co-ordinating agency, not only among departments within a school, but also between high schools and the elementary schools. The plays, which are dramatizations of favorite children's stories, are used by the elementary-school teachers in classes in reading and in art, and in classes in history and geography if the play deals with peoples and customs of other lands. Also, Children's Theatre stimulates co-operation between the school and the public. In the Spokane setup, ticket distribution and collection, publicity, and chaperonage at the theatre are managed by three of the organizations represented on the board. The Junior League takes full charge of the first play; the Parent Teacher Association, the second play; and the American Association of University Women, the third play. In this way an entirely new group of persons is brought into service for each production. The Spokane newspapers and radio stations co-operate by publishing pictures and news articles, by offering prizes for character sketches, and by granting radio time for advertising the plays. Another expression of civic-mindedness is the purchase of tickets for the shows by various service clubs for children at the orphanages.

Since the production of children's plays offers an opportunity of educational worth to the participants and at the same time renders a great service to the community and the rest of the school system, such an activity deserves serious consideration as part of the high-school dramatic arts program.

## The Year-Around Program

LILLIAN C. PARHAM

**T**HROUGH the years the importance and value of dramatics at Stuart Junior High School, Washington, D. C., has been built up until today its program is an outstanding one in the school. Along with the growth and development of the various types of dramatic expression in the school, grew up a strong community feeling toward this part of the school program as well. The school community takes in row houses two or three stories high, usually including a basement floor which is half above the ground level. In most cases a separate family is living on each floor and frequently a family occupies the basement. These families have many children as a rule. Consequently for years elementary school-age boys and girls of the area have looked forward to coming to Stuart and participating in the school productions. Because brothers, sisters, relatives, and friends greatly enjoyed all phases of the planning and producing of plays, they likewise are eager for the time to come when they also might share in these pleasures. Much publicity has been carried on in the homes by members of "stage crews" and "make-up" groups in addition to those actually taking dramatic parts. Dress rehearsals scheduled the afternoon before the two night performances are always known as matinees for the children of the elementary schools. It is no wonder that boys of the same family have often served on the stage crew and sisters have joined the make-up club and on afternoons for try-outs familiar family names are presented.

The aim and desire of the school is that all pupils be in at least one stage production before being graduated. With this in mind, *all* teachers train for better speech, for good English, and for a feeling of ease before the group. Likewise, the assembly scheduling is given careful consideration, and there is an assembly each week. All teachers must be responsible for putting on a program. Two teachers, however, may work together on one assembly. Among the club-period offerings are found such clubs as stage-crew, lights and spots, make-up clubs, radio skits, etc. These clubs meet every week on Friday during the home-room period. To encourage all the school, to contribute to the success of its auditorium presentations, a large degree of correlation is fostered in classrooms, especially in the fields of music, art, and the shops.

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In the past, it has been customary to have two big productions each school year—a fall play and a spring play. An operetta was often used for one of these occasions. At the present, there is usually one such program and the second is a festival or something of that nature. For the large plays, all members of the faculty have a committee assignment. A very large number of pupils are chosen for parts. In the case of certain operettas, some or all of the leads are taken by faculty members and the boys and girls make up the choruses. Professional costumes are hired, and attractive sets are made in the shops to add to the effectiveness of these plays.

Even in the case of assembly programs and the smaller productions, stage settings and costuming receive a good degree of emphasis. The recreation department has many and varied kinds of costumes that may be rented for as little as twenty-five cents and up to one dollar. In a recent Christmas play, fifty cents was the average rental price. These costumes certainly do add to the enjoyment of the program.

With the whole school behind this plan for dramatic expression, it is readily understood why the office must schedule the use of the assembly hall after three o'clock in order to help all groups with their rehearsals.

A word might be mentioned regarding the low I.Q. groups or slow learners. They like this work as much as any of the other pupils and are often less self-conscious than brighter ones. Some of the outstanding leads have come from among the slower pupils.

All in all, the administrators and teachers at Stuart feel that the school dramatics have materially aided the boys and girls in becoming more successful members of their society. Furthermore, they feel that this training will show its beneficial effects throughout their lives.

## Radio and Motion Pictures

MARJORIE J. MCGILVREY

**W**ORLD communication means that for the first time in history it is daily becoming more possible for every man, woman, and child to be at the side of every other person in the world. Surely we need to learn how to see, talk with, and listen to each other and to understand our mutual needs and problems.

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The most exciting trend in communications today is television and its potential effect on the habits of the people. What television has to offer education is, at the present time, the subject of experiment in widely scattered areas, but until equipment and programs are available to most parts of the country, we can only wait to measure its true value. Schools will be guided in the use of television for the best interests of youth if they utilize the experience gained in the proper use of radio and motion picture. The first responsibility of the school, then, is to be sure we are making good use of what we have—the radio, the motion picture, and the unbounded enthusiasm of pupils for both.

#### MOTION PICTURES

In a dramatic arts class, the use of motion pictures to show characterization, climax, unity of setting and special effects, excellence of direction, and other phases of dramatic production should be an obvious teaching aid. Pupils will not only develop their own skills in dramatic expression but will also add critical judgment to their enjoyment of leisure-time movies. Films will also stimulate that growth in awareness and sensitivity to attitudes, human interests, and positive personality traits generally considered the aim of all education.

Sources of films are of many kinds. Some may be obtained from state and private universities; others, from county audio-visual aids departments; still others, from commercial organizations. These last are likely to include institutional advertising, but it usually detracts very little, if any, from the messages the films present.

There is value not only in the showing of films, but also in the making of motion pictures. Appreciation of the problems and decisions necessary to the production of an excellent movie can be gained in dramatic arts or in English classes by planning a motion picture production from a play or story read by the class. Special interests in art, machinery, dialogue writing, photography, research, and other phases of production may become co-operative effort.

#### RADIO

In present practice there are several reasons for a high school to produce radio programs: (1) the frequent desire of an administrator to use radio in helping to establish and maintain good public relations; (2) to provide wholesome recreation in an extracurricular activity; (3) to use pupils in communication services within the school; and (4) to achieve broadly educational aims.

Radio offers a convenient showcase for the product of the school's efforts. Contact with a local radio station will disclose that fifteen or thirty minutes each week is available without cost to the school as a public service. The primary aim of this program is to stimulate listener interest in the school's activity and study program. However, to sustain this listener interest all devices of successful commercial programming must consistently be used: (1) a well-written program idea, (2) trained radio producers, (3) a well-rehearsed cast, (4) periodic promotion and publicity. Because all of these demand trained excellence of performance, a school might better start its program within its own institution.

Radio programs are valuable as an extracurricular activity. Equipment needs are negligible at the start of the project, because programs may be "aired" before a wooden microphone, from behind a screen, through a public address system, or through the facilities of a recorder. A radio club can be organized that will hold regular meetings to discuss radio programs and their production, take field trips to nearby stations, write letters to stars and sponsors, and give simulated broadcasting programs, either before the group or for community organizations.

Radio can be highly functional in aiding in the administration of the school. Through use of a central sound system, members of the radio group can receive, edit, and read the daily administration announcements or bulletins.

Perhaps the most significant value in producing radio programs is that of pupil education. Because the percentage of pupils who will be concerned in the production of radio programs after graduation is small, we assume that the vocational reason for teaching radio production is not the primary consideration. However, the percentage of pupils who will be consumers of radio after graduation will probably approximate 100 per cent. At all levels of ability and almost without exception, pupils begin to show more interest in listening to radio programs when they get a chance to produce them and thus take the first step toward development into alert, intelligent listeners.

Through the leadership of a trained teacher, radio education will achieve its aim, "the development of alert, intelligent listeners." Even if there is no "live" broadcasting, the public relations program dreamed of by the administrator can be realized, and an activity of great enjoyment and value be offered to pupils.

## Choric Drama

HARRY W. NELSON

TEN years ago our faculty sat in the usual conference discussing plans for the commencement exercises. It was felt that a program somewhat more functional than that previously used could be devised, a program that would spring directly out of the occasion. It was for this use that I wrote *Ours Is the Work*, "a dramatic choric ode for nine characters, a voice, and chorus." That year saw the simple but very real beginnings, in our school, of choric work that has now grown to amazing proportions. I speak purposely of these beginnings because, significantly very similar beginnings have been made in many schools and colleges, and quite independently.

*Ours Is the Work* was the beginning. With whole classes as the chorus, often numbering over one hundred, the choric drama developed with each graduation. Times changed, and new scripts grew out of the substance of each decisive hour. When war came, the challenge was caught up in *The Years of the Whirlwind*. With the ending of the war, *Never to Forget This* threw out its admonition for the future. Last year, with the Atomic Age finally settled on our world, *Look to the Horizon Within* examined the facets of the heart. These productions glowed with enthusiasm seldom found in any other graduation vehicle.

Materials for the high-school choric drama field are still largely a matter of discovery. There are, however, innumerable and excellent texts on speech and the speaking choir and, equally as innumerable and excellent, texts on the drama. All these will help in varying degrees. Yet the choric drama is something more, and at the same time something simpler, than a mere joining of the speaking choir and the play. It is theatre with the directness of speech, and speech with the color and emotion of the theatre. While in the professional theatre to a large degree choric drama is, more than likely, "drama" in form, wherein the choir may become simply a character; in the school it may take the form of "choir" with some dramatic delineation. In this respect, it is extremely adaptable, and it offers the most salient growth. Its limits are set only by the ingenuity and daring of group and director. The teacher who

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has a good grounding in speech, dramatics, poetry, and social studies will find himself well equipped.

It is axiomatic that choric participation brings out the shy, retiring pupil. Each one is encouraged by the support of the whole. The result is pleasurable teamwork. A real enjoyment of poetry is evinced even by the ordinarily unreceptive. I have had whole groups of football players become the backbone of a rendition.

Although groups of about forty are generally supposed to be the rule, I prefer to work with one hundred or more voices. A large number has the rich resonance of a symphonic orchestra. The power in restraint is nothing short of miraculous. Semi-choruses, of which there may be six, are still large enough to avoid the risk of being thin. After trial readings, we divide boys and girls into light, medium, and dark voices. We discuss the philosophy and feeling in the lines. The pupils themselves contribute suggestions on interpretation. These we test immediately. The reaction is conclusive. If necessary, changes are made. Although most of the pupils know of the choric work only through reputation, progress is rapid, and before they realize it, even the doubtful are captivated.

On their papers, pupils make note of rhythm, intonation, tempo, accent, modulation, rest. We discuss and know the reasons. Meanwhile, lines are learned. Scripts are never used in the final production, nor does the director appear. All the directions, as in a drama, must be done in advance with timing and cues perfected.

The choric drama is divided into a number of sections, each of which is determined by its own climax. Solo-reader or semi-chorus rises in turn to speak. After each climax the entire ensemble sits, as music briefly bridges to the next section. Simple bodily movement and short orchestral selections serve to give accent and atmosphere. The effect upon the audience is amazing. Vitality of lines is not obscured, but reinforced.

A crescendo of a number of solos, the punctuation of a duet by a single word from the ensemble, a strong dark voice against a delicately light semichorus, antiphonal passage in which light voices may be answered by the dark, or the solo by the ensemble—these achieve remarkable effect. Always, however, the combination must be fitted in tonal quality of the thought and feeling.

For the setting, we may draw upon the wide and varied technique of the stage: a sensitive imagination for lighting and the use of color; an appreciation for pattern and movement and for variety and integration;

an artistic sense in staging for pictorial and visual support and interest; a wise selection of symphonic music for introductory and atmospheric work; and, above all, a dramatic sensibility for timing, cueing, and building toward climax.

Although I have emphasized the use of the choric drama for graduation exercises, it is obviously just as effective at other occasions. So far, however, graduation has made the heaviest demand on the choric drama. At no other time after graduation will there be presented to the erstwhile pupil or school audience another experience of this sort. The professional stage and adult citizen being what they are, there is neither time nor adequate circumstance for epic indulgence. The high-school graduation is, and can be even more so, distinctly in itself a rare and very high art in American civilization.

### Simplified Settings and Lighting

HERBERT V. HAKE, COLBY LEWIS, and  
A. LAURENCE MORTENSEN

**M**OST high school directors are interested in suggestions that will help them use their very limited local facilities with a minimum of expense. The drama director at the secondary-school level realizes in his first year that, in the total program of the school, drama is only one of several activities which the stage must accommodate, and that the school administration has naturally adopted a plan of stage decoration that will afford a neutral background for all public functions. The cyclorama has thus become standard equipment on most high-school stages, and, since the drapes and the complementary borderlights often represent a considerable investment, the drama director is expected to use them.

This requirement need not prove an obstacle to artistic enterprise. Indeed, it has inspired many settings which have been more theatrical than most of the investiture on the professional stage. A great deal of disservice has been done to drama by attempting to mount it within a realistic frame. If the setting remains frankly theatrical, we are able to view the living actor with the detachment which is necessary to the enjoyment of all art. It is only when the scenery mirrors every detail of nature that we lose our objective

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viewpoint and we are hypnotized into accepting the picture of life as the real thing. A stage setting which *suggests* the environment is far more stimulating to the dramatic imagination.

At least one manual on stagecraft<sup>1</sup> devotes considerable space to the use of plastic units and set pieces in combination with drapes. This need not be repeated here. One ingenious solution of the problem of simplified staging is presented, however, in the following description and the accompanying illustrations of screen settings.

#### SCREEN SETTINGS<sup>2</sup>

If you can't afford a new setting for every production, can't screw braces into your floor, want to shift and strike easily and quickly, need to reduce the labor and mess of construction, and prefer to avoid the pitfalls of staging too ambitious for your technical resources—set your stage with screens.

While many types of screen settings are possible, you might start by copying the basic set of screens worked out by the New York Stage Play Project at Cornell University when its directors wished to set an example of staging appropriate to the conditions of the average school, parish house, or grange hall stage. Self-imposed limitations, extreme for even the most poorly equipped high-school stage, were surmounted by the use of screen settings inside a drapery cyclorama. Two sets of screens were constructed, each screen double-faced, joined with reversible hinges, and each set comprising two two-folds and one three-fold. (See next page for illustration of construction details.) To each of the four surfaces thus provided in the two sets of screens was applied a different paint scheme. Logs, clapboards, a dark scrumpled surface, and a lighter, more cheerful one sufficed for the most commonly recurring scenes of the New York State plays: a cabin, a porch, a humble and a better-class interior. In convenience and economy this scheme rivaled the stock settings of the nineteenth century, yet provided more variety by the number of combinations in which they might be arranged.

Having finished its initial labor on these screens, the stage crew found its work reduced to tinkering up an occasional accessory, such as a profile bush or a curtain pole to hang between two screens. Occasional use was made of a simple door opening which, inverted, made a window. Sometimes a flat, jacked to stand on its long side, served to denote the extension of a wall. At other times, furniture, such as settees and wardrobes, were used to define the lines of walls not shown; indeed, it proved remarkable how much of the setting could be composed of furniture alone. Such properties as were

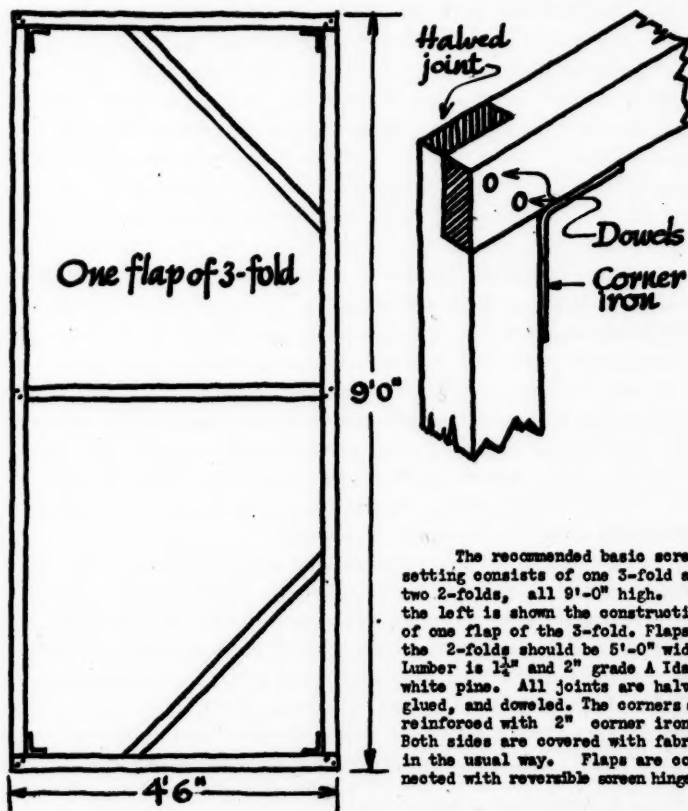
<sup>1</sup> Hake, Herbert V., *Here's How*. Row, Peterson and Co., 1942.

<sup>2</sup> The material on screen settings is by Colby Lewis.



built were designed to serve a double purpose; thus the fireplace used in one act might, back-side-to, become a dummy bookcase in the next.

More frequently, however, such properties as fireplaces might be reduced to their simplest denominator. Thus, to avoid an unconvincing log fire, only one end of the fireplace might be shown slanted out from one corner of the proscenium or tormentor as though the mantel faced diagonally upstage. The effect of the fire could be conveyed by a projected light pattern without revealing the fire itself. Similarly treated was a window through which a thunderstorm was supposed to be seen. Practical doors were avoided and only once proved necessary to the action. Sometimes a door opening or



The recommended basic screen setting consists of one 3-fold and two 2-folds, all 9'-0" high. On the left is shown the construction of one flap of the 3-fold. Flaps of the 2-folds should be 5'-0" wide. Lumber is  $1\frac{1}{4}$ " and 2" grade A Idaho white pine. All joints are halved, glued, and doweled. The corners are reinforced with 2" corner irons. Both sides are covered with fabric in the usual way. Flaps are connected with reversible screen hinges.

slamming was suggested offstage by sound effects or projected light. Exteriors were denoted by vines on walls or trellises, or by porch railings or appropriate garden furniture, thus avoiding the illusion-destroying effect of a poorly stretched, over-lighted or unevenly lighted sky-drop.

Frequently, of course, a script intended for professional production specified some property or effect which might prove impossible to carry off convincingly within the limitations of screen-style staging. In such a case, it became necessary to examine the dramatic purpose served by this property and to determine whether some other easier-to-achieve effect would do as well. Suppose, for example, that the dramatist has called for a swinging door between his kitchen scene and an offstage dining room. At one point in the action, one of the characters opens this door and sees some disturbing action beyond it. *"The smile fades from his face. Slowly he turns. His hand relaxes on the door and it swings back."* What function does the door serve here? Evidently, it literally shows the character losing his grip and serves to shut a disturbing vision from his sight. Would some other device do as well? Could he drop a towel or tray, perhaps, or bury his face in his arm? That is the sort of question the user of screen settings is called upon to decide. Frequently he will have little trouble in finding a substitute device which will carry the meaning without the distracting effects of shaking walls and a badly braced door.

Here, then, is a first principle to govern your use of the screen set: Never in a futile effort to copy Broadway, attempt to carry off an effect beyond your means. By remaining faithful to the limitations of your medium, you may produce a form different from that of the professional stage, but of equal artistic merit, just as a pen and ink drawing may be as artistic as a painting in full color. Moreover, your limitations, if rightly used, may give you a distinct advantage, analogous to that produced by those few deft brush strokes with which some Oriental artists seem to have caught the essence of all vital growth.

Let your screens remind you how much you can express by simplicity and suggestion. They will save you from the error of distracting backgrounds. They ask you to concentrate on the selection of a few significant details. Cyclorama and walls should form a background rather comparable to the white paper or washed underpainting of an impressionistic sketch. Equivalent to the few, telling lines upon this background will be few carefully chosen, highly characteristic properties to bring your visual expression to a focus. By placing less emphasis on the walls than on your properties, you will restore to scenic art a scale which

properly gives more value to those objects most closely connected with human action and human use. If you would spend your time effectively, use less of it on "decorating" the old lady's chamber, more of it in locating the right kind of antimacassared rocking chair with which she may express her nervous agitation.

Remember that screen settings present a "theatrical idea" of reality, not reality itself. Your audience will accept this convention and believe in it— as long as you keep your whole setting in this frankly theatrical style. They do not mind cracks between the flaps of your screens— until you attempt to disguise them. It is only when you seem to be trying for realism that you will be criticized for failing to carry it off.

#### SIMPLIFIED LIGHTING<sup>3</sup>

Perhaps nothing is so discouraging to the director of plays as the glaring light supplied by the usual installation of borders in most high-school auditoriums. Conversely nothing does quite so much for an amateur performance as well-directed light unless it is light of the correct intensity.

I feel that high-school directors do remarkably well considering that they have no equipment with which to control the light on their plays. Whenever I see a high-school production, I always wonder what a Broadway show would look like if it were lighted with glaring borders alone. Frankly, the effectiveness of any professional show would be sadly reduced by such lighting.

#### FOUR SCREEN SETTINGS

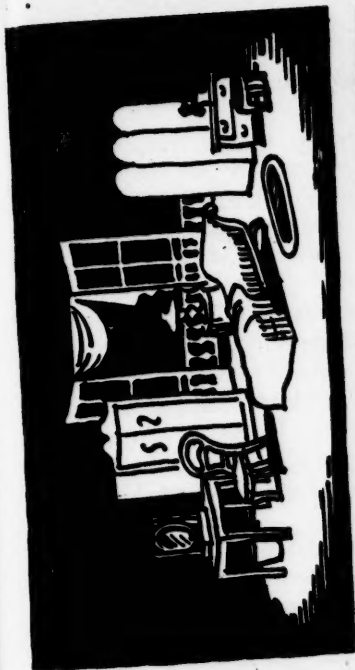
**UPPER LEFT:** A living room, made with a 2-fold on either side, a 3-fold in the rear. The window consisted of a board pin-hinged between screen and tormentor on which was hung a set of overdrapes. Front door was unseen, off spectators' left. Its opening was suggested by light projected on the left flap of the 3-fold. "Outdoors" was suggested without a sky backing, by fixing a trellis to the flap of the 2-fold seen through the window.

**LOWER LEFT:** The reverse side of the screens, plus appropriately rude properties, denote a log cabin.

**UPPER RIGHT:** Furniture alone makes the set.

**LOWER RIGHT:** A rented bedroom created from the same screens used at upper left and the same window device. A beam of two 1 x 6's has been added to reinforce the effect of an alcove and to tie the set together. Note the fireplace, the illusion of which can be created with a single board. Facing it diagonally upstage against the tormentor gets around the difficulty of showing a convincing fire, the effect of which has been created by projected light.

<sup>3</sup> The material on lighting is by A. Laurence Mortensen.



Much of the improvised scenery used in amateur productions would look much better if properly lighted, and even the standard interior set found on most stages would appear convincing with less light on the setting and more on the actors. The spectators would be able to keep their eyes and attention on the plot and actors if the lighting were controlled in direction, color, and intensity.

Undoubtedly all directors would want lighting control if they knew that it could be had for practically nothing. It is no longer necessary for any school or little theatre to do without this important factor in production. This control can be had by simply enlisting the manual training department and the physics teacher. In fact no help is needed. If the director has mechanical ability or has pupils who are handy around the theatre, the control can be had by following very simple directions and with very little work.

In the first place, direction and color in lighting can be had with a simple "ball and socket" bulb and one of the new reflector lamps (bulb) which can be bought in 150-, 250-, or 300-watt size in either the spot or flood types. By this time, everyone must be familiar with this type of lamp. It is used in show windows, in ceiling lights, and in display cases. Actually, the light output of this lamp is much more efficient than any spot-lights tested by the author. The only difficulty is that the flood type is a little hard to control as to distribution or area covered. This problem has been solved by taking a ten-pound tin can and arranging a series of clips for holding it in place over the lamp. In order to hold the gelatine or color medium in place, any size or shape of hole can be cut in the bottom of the can. The frame for the "gelly" can be made from another tin can. We prefer to make both of these gadgets from sheet aluminum because it is much lighter in weight. This aluminum is very cheap and is bought in our community at the lumber yard. It is the kind used for flashing in house construction. It can be had in various widths at about ten cents a square foot. Tin cans, of course, can be had for nothing at most dining rooms and restaurants.

With a little ingenuity anyone will find new ways of obtaining controls on these flood-type lamps. One thing to remember is to paint all inside surfaces with some flat black, heatproof paint in order to prevent unwanted reflections from the inside. If these reflections are eliminated, the shape and size of the light from the reflector lamp may be easily controlled. The spot-type lamp will require less control of this sort since the lamp is not frosted.

This plan of lighting control does not intend to suggest solutions to specific lighting for specific plays or even for a simple box setting. We have found that eight instruments of the kind suggested here will be adequate for most small stages where only general lighting is desired.

The last property of the light to be controlled is the element of intensity or brightness. This has not been left until the last because it is out of reach. Any "handy man" can build the switchboard here described in less than 30 hours. The description is of a board which was built by pupils without any previous experience in construction.

The sizes mentioned, the calculations of the amounts of resistance wire, the design of the board itself and of the slide contactor, can be varied to suit the taste of the maker. The author has made six different slide contactors and has changed the dimensions of the resistor base several times since the original idea was received from Theodore Fuchs of Northwestern almost twenty years ago.

The asbestos board (see next page) between the lady's hands in Plate I, is notched on the edges to prevent the resistance wire from slipping; and the screws simply serve as binding posts where the wire size is changed. The size of the wire can be seen on the two boards used as tension control. The author has made this same board to be used on 50-, 100-, 150-, 250-, 300-, 1,000-, and 2,000-watt lamps.

Plate II, illustrating the slide, shows the author's latest effort which is all plastic and designed to prevent shock. None of the brass bolts extends through from inside the contactor, which is made from spring bronze or shim brass—familiar to all auto mechanics. The top row shows the four pieces of plastic ready to assemble. The pieces of plastic bought at a war surplus scrap pile can be sawed on a band saw or with any hand saw. The illustration shows pieces before and after sanding and polishing, which is done with 000000 (six 0) sandpaper or 000 steel wool. The thickness of the smallest piece in the assembly depends on the material used for guides. You will note in Plate III, which is the entire switchboard, that the board employs one-eighth inch tempered pressed wood. This board, designed to handle eight 150-watt lamps, needs no further ventilation than is provided by the slits between the guides.

Any number of dimmers may be combined. In this board, the dimmers are so arranged that the two nearest the middle of each

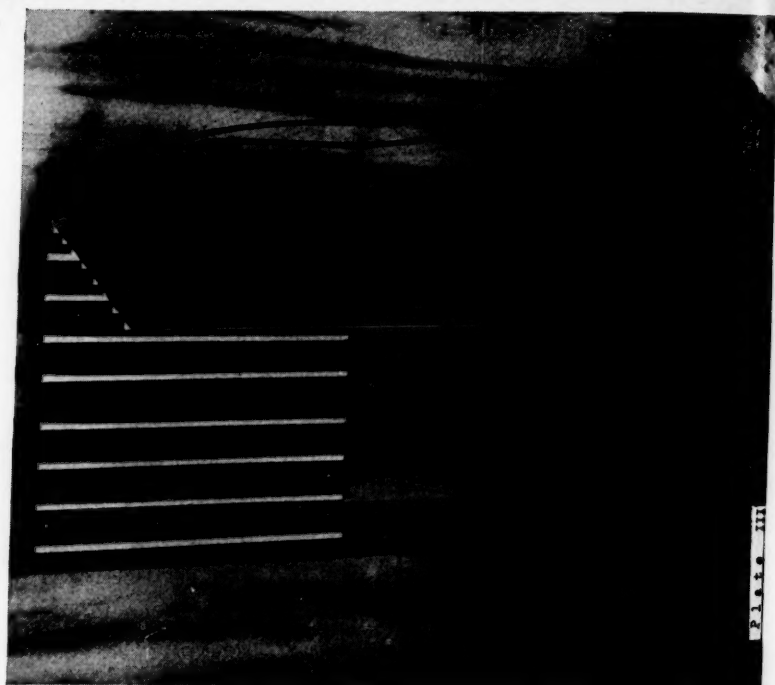


Plate III



Plate I

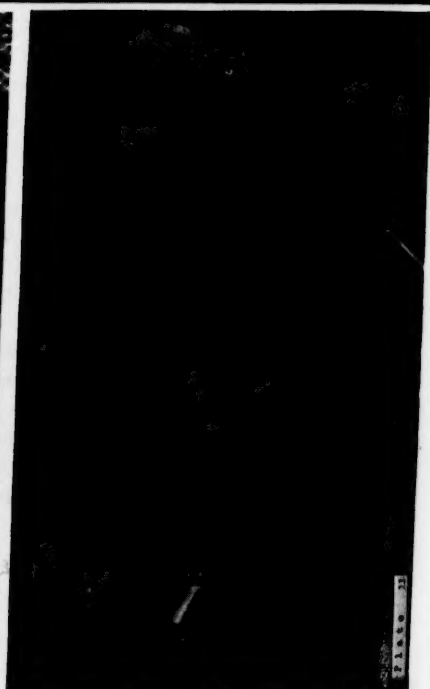


Plate II

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of the two folding halves serve as masters for the two dimmers on each side of these. This makes it possible for one person to dim all eight lamps at one time. You will note that there are only four outlets on the back side of each half. The cable is only number 18 and the entire board controls only eight lamps of 150 watts each, so that the total wattage is only 1,200 watts. This draws less than the normal fusing on a wall outlet in any home, so that the entire board can be used anywhere without causing fuse trouble. The cable attached has male household plugs on both ends since it is being used in a theatre wired to regular household outlets. The large connector immediately under the board is not necessary. A small one would have been adequate. The entire board is built of wood and will fold for ease in carrying. You will note the absence of switches. This is due to the fact that the contactors, when at the bottom position, are off the resistance wires so that there is no contact.

The purpose of the vertical white boards between the slide contactors is simply to stiffen the guides. The positions from one to ten could be marked on these white boards or with notches for use when operating in total darkness.

Since resistance wire can be bought only in pound spools or larger, the author is trying to arrange to have it spooled for this type of dimmer. As soon as it is possible to determine the demand, a pupil will be hired to do the work. The actual cost of materials for this board and all the cable to reach 45 feet from the board, including sockets and lamps, was less than \$50.

## Central Staging

BLANDFORD JENNINGS

**C**ENTRAL staging, the presentation of a play with the spectators seated on all four sides of the playing area and on the same level, is not proposed as a substitute for, but as a supplement to, the conventional staging of school plays. In schools where there is no stage or meagre facilities do not permit of the presentation of plays with more than one setting or where the stage must be used extensively by other organizations, central staging offers a way to present additional plays without conflict.

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## STAGING

*Requirements*

The minimum need is a room not less than 30 x 22 feet and with a ceiling not less than 10 feet high. The maximum is indefinite; if the area exceeds about 40 feet by 30, the ends of the room may have to be masked.

*Seating*

The playing area is first determined in terms of the play's requirements and the size of the room. A playing area of 26 x 16 feet would be typical. The first row of chairs for spectators is placed along all four sides of this rectangle. Three or four gaps are left in this row as entrances for actors. One of these openings is used also for audience access. A second row is placed behind the first. A third row may be added, but is not desirable unless the need for profit or restrictions on the number of performances make it imperative. Plate I presents a typical arrangement for a play staged in a gymnasium which was much larger than the total area needed; hence it will be noticed that some backing flats are indicated to mask the ends of the area. These have no function as scenery; they are merely provided to shelter off-stage actors and staff from the view of the audience. In practice, it has been advisable to have these flats painted a dead black. Of course none of this equipment is needed during rehearsals when any room with a few folding chairs and a couple of card tables is all that is needed.

*Lighting*

No special lighting arrangements are imperative, but the illusion will be heightened and the production rendered more vivid by very simple techniques. The playing area can be effectively lighted if there is a chandelier, a drop cord, or, better, a rigid outlet in the ceiling near each corner of the playing area and from 8 to 11 feet above the floor. In each of these should be mounted two spot-flood lamps of the type used to light show windows (called in the trade, R-40 or "birdseye"), one directed so that its beam falls along one of the sides of the playing rectangle; the other, so that its beam will fall diagonally. The lights must be depressed so they will shine on the playing area and not strike higher than the knees of the first row of spectators. They should be covered with appropriate color *media* and can be controlled by a simple on-off switch. There should be, preferably over the playing area, an additional light which is off during performance and on between scenes, corresponding to the "house lights" of the conventional auditorium.

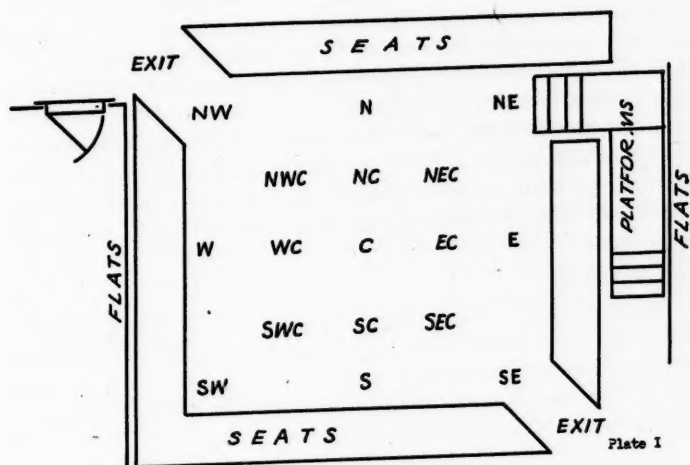


Plate I

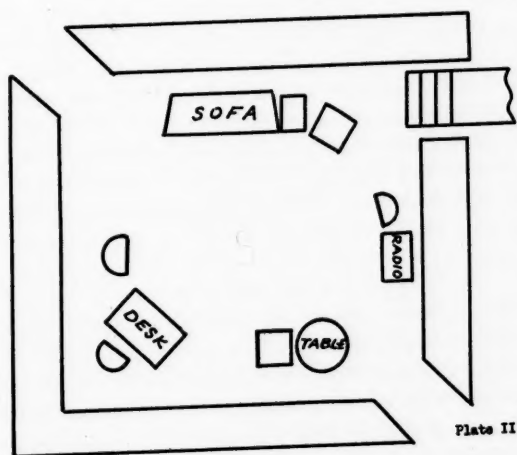


Plate II

### Scene Design

The grouping of furniture, not being oriented towards any one side of the playing area, will be more like that of an actual room than is usually the case on a conventional stage. Generally, the principal clear acting area will be in the center, with three or four groups of furniture near the edges. Care must be taken that nothing on the stage will be over three feet high in order not to interfere with the view of the spectators. This will naturally interdict the use of such objects as floor lamps, high shelves, etc. A piano could be used only by placing it in a corner of the stage and eliminating the seats immediately behind it. Plate II shows a typical plan of furnishings for a living-room setting.

### Scene Changes

Since no scenery is used, plays with more than one setting may be presented very easily, provided that each setting is appropriate to central staging. The stage crew merely appears between the acts, carries out one set of furniture, and installs a new set. The spectators thoroughly enjoy having this transformation take place before their eyes.

### PLAY SELECTION

The technique of central staging places a few limitations on the choice of plays that do not apply to the conventional production. Fantasy and mystery can hardly be done effectively in so intimate a situation. The plays chosen must necessarily be of the realistic variety and demand no elaborate effects, either of scenery or lighting. The technique is peculiarly adapted, for instance, to the presentation of plays about teen agers, e.g., *June Mad*, *The Goose Hangs High*, and many others of that type. Available, too, are most of the plays classified as "drawing room comedy," with the wide range from *Nothing But the Truth* to *The Importance of Being Earnest*. Though comedy is perhaps more satisfactory in central staging than tragedy, many serious plays have been done successfully in this technique.

### DIRECTION

The experienced director will find little difficulty in adapting his methods to the central staging technique. The style of acting will, of course, have to be subtler, less exaggerated because of the nearness of the spectators, an item which is decidedly a gain, especially for the inexperienced actor.

Methods of blocking stage movement and designation of acting areas are quite different from the conventional practice since the central stage has no "up" and "down," no right or left. Only "center" remains the same. Other

areas are designated as points of the compass; thus, the point midway between the center of the acting area and its eastern boundary is "east-center,"—written EC; similarly, director and actor will accustom themselves to such points as NWC, SW, NEC, *etc.*, (See Plate I). In planning his stage movement, the director frequently should change his viewpoint from one side of the stage to the other, and see to it that characters play alternately to various sides of the stage. No dialogue should be delivered for more than a minute or two from any one position on the stage; movement should be fluid.

Stage make-up is necessary, particularly if colored light is used, but it will have to be lighter and more subtle than for the conventional stage, avoiding heavy lines and bright tints and depending largely on pancake or liquid make-up in panchromatic tones. A young actor portraying an older person will have to project his age more through costume, posture, and movement than through make-up.

#### PROS AND CONS

While much is to be said for the occasional employment of this technique, it has some drawbacks. There are, as has been seen above, limits on play selection. Audiences are necessarily small—around 125 at any one performance being a practical limit. The lack of "aesthetic distance" imposes a burden on the young actor to perform credibly and to produce an illusion of reality.

On the other hand, many considerations will commend the method to the administrator of dramatic activities in the secondary school. First, there is the charm of variety and novelty. Experience has shown that audiences delight in it. They say, "It's like sitting in the same room with the characters."

The technique is also rewarding for young actors. Relieved of the strain of having to project their voices into a large auditorium, they can perform more naturally and sincerely; and there is a *rapprochement* between them and the audience that seldom gets across the barrier of the footlights in the conventional theatre. This intimacy is a pleasant experience for them and the spectators.

The flexibility of the technique, too, pleases most directors. They are pleased not only because variety is possible, but also because the method permits many economies. Play publishers often are willing to make appropriate concessions in royalties when given a frank statement of the limited capacity of the theatre, so that the royalty charge per spectator remains about the same as it would be in an auditorium presentation. There is no scenery to construct, and lighting is simple and inexpensive. Finally, there is a very great psychological advantage to both actor and director, after spending six weeks or so in arduous preparation for a production, to be able to present it four or five times before full houses rather than once or twice before a partly filled auditorium.

## Co-operation with the Professional and Community Theatre

IDA MARTUS

**I**N the fall of 1940, a group of New York City high-school teachers of English organized a committee whose purpose was to introduce their pupils to the legitimate theatre so that plays read in school would be a living experience. English teachers had been too well aware of the fact that only a small percentage (less than one per cent) had ever attended a legitimate play. The pupils were growing up with only the movies as the mode of spending their leisure time, and their lives were being colored to a great extent by what they saw there.

With the full support of the New York City Board of Education, contacts were made with producers, playwrights, and publicity directors to ask them to sell cut-rate tickets for high-school pupils. It was made emphatic to these people that they needed financially what the School and Theatre Committee wanted educationally. To the producers with a long range vision of the theatre, it was pointed out that a vast new audience was available if the prices of admission were within their means. The Committee was willing to co-operate by taking only the early part of the week and whatever seat locations the producers could give. And they agreed! Then began the main part of the work—the selling of cut-rate tickets to high-school pupils.

Mrs. Wright, chairman, set up machinery similar to that of the English Association of which she was a former president. Instead of a delegate, she asked that each school appoint a faculty theatre representative to whom the Committee could send all announcements. This teacher in turn would circularize the material to all the teachers in the English department. In a few months there was one representative in almost every high school.

In the first year, 1940-41, about 12,000 tickets were sold to such plays as *Twelfth Night*, *Flight to the West* by Elmer Rice, and *The Beautiful People* by William Saroyan. In the next three years, more than 51,000 tickets were sold to such plays as *Ah Wilderness*, *As You Like It*, *The Corn Is Green*, *Macbeth*, *Watch on the Rhine*, *The Rivals*, *Porgy and Bess*, *Othello*, *The Patriots*, and *The Cherry Orchard*. During the last five years, the Committee has sold more than 50,000 tickets yearly.

At a fortuitous meeting with Alfred Harding, editor of the *Actors' Equity Magazine*, he suggested what became the "ten-cent matinees." Mr. Harding went to all the unions connected with the theatre and asked them

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to donate their services so that low-cost matinees, at ten cents per ticket, could be given to pupils who have never seen a play. The unions consented, and on May 30, 1941, the first of these performances, *The Doctor's Dilemma* with Katharine Cornell, was given. Since that time, twenty-one other ten-cent matinees have been given with 24,000 pupils attending.

A great impetus was given to the work when the New York City Center of Music and Drama was opened in December, 1944. This was a period when the commercial theatre was so successful that it was difficult to obtain cut-rate tickets. The New York City Center, being a non-profit making venture, was very much interested in having young people know about the institution, and the Committee began selling twenty per cent discount pupil tickets for all performances at that theatre. As a community project, pupils were encouraged to bring family and friends. Sometimes for special performances, the whole house was re-scaled in price. As the City Center extended its program, the Committee extended its coverage to opera and ballet, selling many thousands of tickets to these performances. When Leopold Stokowski gave concerts for pupils at the City Center, the Committee sent 6,300 young people at prices ranging from thirty cents to one dollar.

Another example of co-operation with the community theatre is the arrangement for pupil admission made with both the Equity Library Theatre and the Dramatics Workshop of the New School for Social Research.

In addition to selling tickets, many other specialized services have been given to pupils and teachers: often pupils are invited to dress rehearsals; mass interviews for high-school editors have been arranged to meet notables in the world of theatre and music; symposiums were arranged by Theatre, Inc., and the American Repertory Theatres; *gratis* previews of plays and movies have been arranged for pupils and teachers; information about new theatre movements has been sent to the schools; some 5,000 tickets have been given *gratis* to those children who are so physically handicapped that they cannot attend school.

In the nine years of work, a half million pupils have gone to the theatre, opera, ballet, and concerts. Outside of these figures, however, the revealing part of this work is the response of teachers and pupils. The teacher-representatives, who have done such a fine job, do this work on their own time. It takes some of them at least an hour a day, and yet none of them has given up the work because of lack of time. Most of the pupils were "firsters" but they have become followers of the theatre, opera, ballet, and concert. A survey in one school showed that about every pupil had seen at least one play and many had seen more than ten in their four years at high school.



In looking forward to the future, it is hoped that the time will come when every high-school pupil in New York City will take advantage of many of the opportunities offered by the School and Theatre Committee.

## The Teacher — Director of Dramatic Arts

M. DAVID SAMPLES AND IRVINE N. SMITH

**T**HE past decade has seen the slow but certain growth of the educational theatre. Today one can hardly find a sizeable high school in which there is not some semblance of a dramatic arts program. Through the stubborn and earnest efforts of numerous enlightened teacher-directors, the realization has come to most faculties that the socialized art of the theatre has real and lasting value; that the stage may prove as excellent a classroom in preparation for life as the biology laboratory or the football field.

Education is more than a fact-finding expedition. The successfully educated man must be able to do more than to memorize formulae, spout dates, and write legibly. He must, first, be able to think for himself, think intelligently, and think in action.

The educational stage provides invaluable experience in activities as diversified as directing, managing, designing, acting, writing, dancing, costuming, sewing, lighting, painting, and carpentry. Technical and non-technical, practical and theoretical, concrete and artistic work are involved. Drama embraces all life itself and the stage involves in actual practice all the arts and all the crafts. The theatre offers the pupil not only the opportunity to practice all these functions but also the opportunity to test these practices in performances before a live audience. The result is a socialized situation equalled by few of the other tools of education.

Milton Smith, in his volume *Play Production*, says, "The fear that some educators have of this tool and of the other arts in education is based on the false premise that art is a sort of emotional frenzy. . . . Emotion may be the basis of art, but the necessity for the practice of an art is to direct and guide and control the emotion and by a process of rationalized and intelligent decisions bring it to a satisfying expression."

Education, presumably, works for the integration of the individual, and

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the development of the personality. This process entails emotional growth, orientation and stability, as well as mental agility.

#### UNDERSTANDING WHAT IS REQUIRED

The job of molding and directing these activities places upon the teacher-director a tremendously important responsibility, a responsibility that requires special training, understanding, encompassing ability, and a wealth of background and knowledge. The director is a creative artist and that creation depends largely upon his personality. The director is a man of restless action who is continually engaged in the adventure of sensing things in terms of their dynamic elements. He is a man full of eagerness to extract, reorganize, and build these elements into still more effective forms. Samuel Selden reminds us that art, in the final analysis, is merely life stepped up to a peak. Much of the contemporary theatre, both school and professional, suffers woefully from the lack of simple biological vitality of the men and women who work in it.

From the creative point of view, it is evident that the first business of the director is to understand the nature and purpose of his medium as an art. To do this he must know the fine arts in general, for, in spite of their differences, they are all alike in that they offer us not life itself but a representation of life in terms of artistic convention. All of the arts are made up of certain constituent elements. Robert E. Lee Rainey, Jr., in his folder, *The Seven Major Arts*, says that the common factors of the arts are: color, sound, mass, motion, and language. That is to say, each of the major arts is composed of two or more of these elements. For example, dance is mass and motion, while music is sound and language. Only drama, it is interesting to note, includes all of these given elements. C. C. Cunningham, in his *Literature as a Fine Art*, lists the essential qualities of each of these elements, as found in art, as: unity, harmony, contrast, variety, balance and proportion, and rhythm.

Thus drama, it can be seen, is an exacting art which includes all life itself and presents no small undertaking to the director. The ability of the director, then, is a consideration which cannot possibly be ignored, for upon his decisions rest the success or failure of the program, and success is not only an imperative part of the educational process but also one of the most gratifying parts of the school theatre's contribution to that educational process.

Ideally, the director should be excellently versed in all the arts, but the director whose artistic taste is trustworthy is sufficient. Unfortunately, however, the majority of school directors either lack this taste, refuse to admit the existence of the ramified elements of dramatic arts, or deny the necessity

for them, and this further complicates an already complex problem. The shortage of trained personnel, plus the failure of many administrators to appreciate the necessity of employing such personnel when available, results in an unappetizing but truthful picture of hundreds of unskilled, inadequate dramatics' directors in our educational system.

The methods employed by these untrained teacher-directors have given rise to a popular misconception which underestimates the extensiveness of the director's duties and influence. Some directors are merely referees who do little more than sit in the auditorium and let their young actors develop themselves. The inadequacy of this system is obvious, for pupils in amateur theatres must be taught, must be told, and must be shown. Principles, methods, and techniques must be ground into their work until well integrated. High-school and college actors are rarely gifted with the spark of a Barrymore or a Duse. They must be cultivated. Why must young hopefuls, depending on guidance, be impregnated with the attitude, fostered by a futile director, that everything will turn out in the denouement? We have talked with many conscientious cast members who say that, when they have exhausted their own imaginative train of thought, they want some concrete direction. They are looking for honest, sincere, expertly artistic guidance. The young actor cannot be expected to create when he does not know how to create, to imagine when he has not cultivated his imagination, to react and respond when he does not know how to listen, when he knows little acting technique and only a smattering of the fundamentals.

The director, on the other hand, must not be an autocrat. He must not treat the actor as a stupid puppet. The school of directing that has come out of Europe, particularly Germany, gives the actor credit for being little more than a mimic and imitator. The actor need only duplicate the director's actions and voice inflections. That this system also has no place in educational dramatics is apparent, for it defeats the very purpose of education, which is to teach the pupil to think for himself. The young actor must learn to bring under control any unexpected complication, on stage or off.

#### THE DIRECTOR'S WORK

The skillful and understanding director, the director who uses neither of the above unsatisfactory techniques, is burdened with great responsibility. No one method of directing has ever proved a panacea. The successful director must blend his methods into a flexible yet cohesive whole which takes into account the many and varied problems, yet brings forth the best of a play's constituent parts. The director must take it for granted that the actor wants to learn; that the actor is intelligent, responsible, and able to be cast

into many molds. The exact technique of molding is relative to the situation, the individual, the play, and the actor.

The director as teacher becomes foremost once the cast has been assembled and rehearsals are ready to begin. Perhaps the most essential element of a good teaching attitude is a willingness to explain directions, to give reasons, to teach why, what, and how. Any other plan in the high-school theatre falls short of its attainable objectives or terminates in chaos. The director must be in absolute authority, yet never dictatorial or militaristic; for no one is more humble or painfully aware of the magnitude of his medium than the sincere director.

Having impressed upon the cast its responsibilities and goals, the director is ready to teach. He must first teach, obviously, the meaning and importance of the lines and business of the play; he must teach his actors to think in terms of plays and not parts, of stage pictures and stage actions as seen by the audience, and not of individual movements and business; he must teach his actors how to analyze a script, to find the meanings, to catch the mood and rhythm, to visualize the background and period, to discover the relationships of the characters to the whole of the play and to one another. The director should explore, for his young actors, the essentials of plot construction and play craftsmanship; he should teach the essentials of stage movement, the conventions and devices of acting, the elements of characterization. The director must encourage his actors to train their bodies for expression with the use of dramatic pantomime; to train their voices for flexibility; to train their minds for quick thinking and good judgment. Intelligent discussion and experimentation should be encouraged. The actors must be taught to observe life, to become interested in people and things, to study human motives and drives, and to cultivate sympathy and understanding. The illusion of spontaneity must be established. The director must urge his young actors to read and study, to saturate themselves with the theatre, to know history, philosophy, literature, science, and the arts and crafts. Perhaps most important of all, the director must teach his actors artistic sensitivity and the ability to think on their feet, to use good sense and judgment in the many unexpected and often critical situations and complications which inevitably arise when dealing with the human equation.

Finding the balance between the ideal and the practical is the teacher-director's constant problem, both in theory and in practice; and he should instill this quality of judgment, the epitome of the educational process, into the minds of his pupils. That there is never any limit to his possibilities is one of the primary reasons for the work's magnetic fascination, for those

material limits which are inescapable can be minimized by the skilled and sympathetic teacher-director. It is the job of the director to supplant the uncertainties of immaturity with alert confidence in one's ability to think for oneself.

Obviously, the director's task is all but superhuman. The teaching of self-sufficiency takes infinite patience, time, and technique. And added to the personal intelligence, sympathy, and understanding of the director must be a skilled and experienced technical background in all those arts which comprise drama at its culmination. Educational theatre is not a sideline activity, but a paramount endeavor requiring the utmost of all its participants. The director cannot be a part-time algebra teacher or track coach if he is to be a successful director.

We do not know which is preferable—a drama program in full swing but with inexperienced guidance or a cancellation of the whole program on the ground that such a step is preferable to continuing in the wrong discussion. No one benefits from a badly handled dramatic arts program. The one person who must be solely responsible for the existing conditions and the success or failure of the program is the director. And it is the responsibility of the administrators to employ, support, and actively encourage a capable director.

History has proved that cultures are healthy only when they are creative. A mature, creative theatre for young people and adults must come about by hard, pedestrian, methodical planning and action. A large share of it can be done by the teachers through whose hands pass the future artists of the theatre and its potential audience. These teachers must establish and maintain in the schools situations, methods, and procedures which encourage and bring out in each pupil his greatest degree of creativity. Writing, speaking, and theatre-going are common but important activities to persons living in a modern society. Should we not be ashamed of theatrical illiteracy, just as much as any other type of illiteracy?

We need directors who understand their jobs as artists as well as teachers, persons trained, skilled, richly and deeply sensitive to the responsibilities the office demands, having foremost in their programs the cultivation of the fine art of drama and all that it includes in the minds and hearts of those growing young people who will tomorrow find their lives warmer and more vibrant because of their experiences.

## CHAPTER V

# Recommendations

## Financial Problems

EVELYN KONIGSBERG

ONE of the most perplexing problems concerned with the secondary school theatre is that of financial support. Ordinarily, regular school funds allotted for educational purposes are not available for dramatic production costs. Some schools are permitted to charge against regular school funds the cost of stage equipment, scenery, and lighting instruments. Usually, only items installed at the time the building is constructed are paid for from public funds.

In actual practice, the director of dramatic arts and the individual principal or administrative head are faced with the task of finding the money for maintenance, replacement, and repair of existing facilities; for the purchase of needed new equipment; and for the expenses necessarily incurred in the production of a play or program. It is, of course, easy to say that dramatic productions and programs must be self-sustaining. The problem, however, is two-fold: *first*, where are funds to come from to *initiate* a production program in dramatic arts; *second*, what should be the procedure to maintain a program?

It seems obvious that a beginning must be made by securing funds from an existing agency that is prepared to sponsor and undertake financial responsibility for the production program. Frequently, it is possible to enlist the aid of the Parent-Teacher Association. Often, the amount of money available from such a source is by no means adequate. The simplest solution, and one that seems justified in terms of school needs, is to earmark a reasonable sum from the general fund of the pupil organization. If, after careful survey and budget making, it is clear that a given sum is necessary for the initiation of the production program, that amount should be allotted from the pupil organization funds with the proviso that profits derived from

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theatre productions be used to pay back the amount over a period of years. Where the use of funds for theatre productions is not traditional, it is sometimes difficult to make clear the validity of the needs of the play production unit. But a series of really first-rate productions, done in assemblies without scenery, costumes, or props will often serve to stimulate understanding. Once the enterprise is on its way and loans repaid, an arrangement should be made so that funds earned by the school theatre are *earmarked* for further theatre activities. It is neither good sense nor fair play to allow production-derived funds to be used for general purposes unless provision has *first* been made for the continuance of the school's theatre activities.

Very frequently, pupils, faculty, administrators, and community groups have no idea of the amount of money needed to insure adequate (not extravagant) high-school theatre production. The director of dramatic arts is well advised if he makes his production budget in consultation with his pupils, and then sees to it that it is calmly and clearly presented to the financial administrators. What seems obvious to the director is frequently a complete mystery to the outsiders. Until the director explains his case, it is really not the business of the principal or administrator of school funds to know how much money play production costs. The director who assumes that failure to allot adequate funds indicates lack of interest or co-operation is missing his cue. Far more often, lack of adequate funds indicates merely understandable ignorance of needs.

In preparing an estimate of needs, the director should make a careful inventory of equipment on hand. He should also make sure that he and his supervisors agree on the year's production program. Then he is in a position to make a complete but reasonable budget and to explain every item.

Once a production program and a budget have been agreed upon, and the necessary funds appropriated, it is essential that a simple but sound system of bookkeeping be set up. No specific recommendations can be given, for much will depend upon the variants of the local situations. But in fairness to all concerned, whatever system is used, it should include some device for insuring complete accuracy and objectivity in handling of all monies and the accounting therefor.

Frequently the question is asked: "What *is* a reasonable sum necessary for a high-school theatre production program?" Obviously, there is no one answer. Costs vary from year to year and from place to place. Costumes made by the sewing classes will not cost as much as those necessarily hired for the occasion. Scenery constructed by the shop class will usually be less



expensive than that purchased. The number and types of productions vary from school to school and from place to place. Obviously, the school which is well-equipped to start with will not need as much money as that which must be prepared to purchase rather expensive items from the market for several years.

The director and administrator who wish to initiate and maintain a production program that is culturally worth while, educationally valid, and financially sound will have to plan carefully. They must ever have in mind the needs of the school and the community and the sources of revenue. They will have to establish a sound system for keeping an accurate inventory of all theatre equipment and a method of anticipating and budgeting for maintenance, repair, replacement, and expansion. They will insist upon an open and businesslike system of bookkeeping, so that the director may know in advance the funds upon which he may draw and be assured of the financial as well as the educational security of his program.

### Auditorium and Stage Facilities

HORACE W. ROBINSON

*This article has been prepared by the Chairman of the Theatre Architecture Committee of the A.E.T.A. The members of the committee are Warren M. Lee, University of South Dakota; John A. Walker, University of Virginia; William Angus, Queens University, Ontario; Walden P. Boyle, University of California at Los Angeles; Marion Robinson, Goucher College; A. Laurence Mortensen, University of Oklahoma; Horace W. Robinson, University of Oregon, Chairman. Invaluable assistance has been provided by the individual members of the committee. The responsibility for opinions and recommendations, placement, and dimensions, however, should rest entirely with the author. [Editor.]*

**A**S a result of a study of school auditoriums in twenty-one states, the Federal Security Agency, United States Office of Education, recently announced that these structures "were usually not well planned." While it is impossible to correct many of the errors that have been perpetuated in steel, stone, brick, and mortar, it is hoped that an enumeration of some of the basic principles involved in theatre or auditorium structure will prevent errors of a similar nature being reproduced in buildings yet to be built.

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The study of any architectural problem must start with an analysis of the use or uses of the proposed structure. It is assumed that the auditorium and stage will be a part of a secondary-school plant, and that as a consequence, it must serve many purposes. Such a structure seldom, if ever, is built as a separate unit; and, therefore, such problems as heating, ventilation, structural detail, and finish may be considered a problem of the whole school building, and, in view of this, will not be treated here. As a generalization, however, it may be stated that steel frame is to be preferred over other methods of theatre building.

A considerable part of the cubage of any school will be utilized in the auditorium and its attendant stage facilities, but it is doubtful if any comparable area in the building will have such extensive and varied use. Most principals and superintendents agree that the use co-efficient of the school auditorium is the highest of any area in the academic structure. It is not unusual to find the auditorium occupied six or seven days a week for periods that range from 12 to 14 hours daily. It has been said that a theatre is the most complex structure in terms of appointments and space relationships that is ever submitted to an architect. When there are added to its complexity, the problems of classroom, concert hall, or even study hall and cafeteria, it is obvious that careful consideration is necessary to prevent these varied functions from interfering with each other. There is no objection to having the school auditorium serve many purposes, but it is false economy in both money and space to try to have it take care of all the public functions of the school and community and serve as a classroom as well. If many functions are assigned to it, too much time is occupied in the shift of equipment, setting up the stage, moving in tables, and taking out chairs.

#### THE COMBINATION AUDITORIUM-GYMNASIUM

The combination of a gymnasium and an auditorium is perhaps the most common multiple use and perhaps the most undesirable. Undoubtedly there are situations in which this combination is a logical one, but it should be utilized only as a last expedient. In general, these combinations take on three forms:

1. The gymnasium floor with a temporary stage erected on saw horses at one end or one side. The disadvantages here are obvious. The auditorium has a flat hardwood floor and removable seating. Considerable damage is done to the highly finished gym floor by the repeated setting up and striking of chairs. The stage provided is relatively insecure, with no proscenium arch or other stable elements for the hanging of lighting equipment or scenery. All scenery, properties, and staging equipment must be removed

before the primary function of the area can be served. Money spent on improving this system can only result in the invention of a cumbersome temporary proscenium, switchboard, wiring system, and loft, making a slightly better stage but spoiling the gym.

2. Some advantages may be claimed for using the gym floor as an auditorium and placing a stage at one side or one end as a separate architectural unit. (It is best to have the stage at one end. The proscenium arch can be kept to more normal proportions without destroying sight lines, and the audience can be grouped near the stage with unused space at the rear rather than the two sides.) In this type of installation the stage floor should be elevated to a minimum height of 3 feet 9 inches but should conform in all other respects to the best in stage architectural practice hereinafter described. This stage can be properly equipped and remain set up without interfering with the gym function. The difficulty of the flat floor still remains, however. Some schools have tried to eliminate this problem by having several rows of tiered seats on the opposite side of the gym floor from the stage. There is little to recommend this system except that it does provide some permanent seating for both theatre audience and gym spectators.

3. The combination of gym floor and stage is a particularly bad one. In this case the auditorium with a raked floor and fixed seating faces one side of the combination gym floor and stage. Automatically this creates a proscenium of at least ninety feet. A setting of this width is impossible to use, and if the opening is reduced in size, sight lines are reduced and one has a ridiculously small opening in a very large frame. Here also the acting area is too far from the dressing rooms, and the floor, sacred to the use of the athlete, cannot be violated by nail, stage screw, or electrical floor pocket. One activity cannot use the floor while it is set up for the other, either for rehearsal, performance, or game.

The principal disadvantage of any of the systems mentioned above lies in the combination of the two most used areas in the building. While some schools may be forced into such a combination by economic or space requirements, it must be assumed that the solution will not be a happy one. The fact that basketball and theatre attract large groups of people is about their only common quality. The problem of reconciling their dissimilarities is an almost hopeless one.

#### PROBLEMS OF THE AUDITORIUM

The remainder of the recommendations will deal exclusively with the problem of the school auditorium or theatre designed and used for the purpose alone. It is to be hoped that, if circumstances demand the erection of

a structure which combines the function of auditorium with some other facility, the auditorium will be given priority in the consideration and that the following will be considered minimum requirements.

### *The Theatre (General)*

Each theatre plan to be efficient must differ from every other theatre plan since the factors which dictate its ultimate form differ according to geographical location, size of the community, town or city, location in the community, multiple use of the area (theatre, band, chorus, basketball, study hall, *etc.*) topography of the building site, materials used for the building, types of scenery movement planned, size of audience, age of pupils, *etc.* The use of the auditorium as a classroom is a complicating factor, and where possible, it is recommended that separate classrooms be provided for theatre courses, chorus, band, and similar activity so that the auditorium may be reserved for large gatherings of pupils or public, or for the rehearsals and preparations for such gatherings. Even though each building will differ from all the others, there are some elements which are common to most school theatres, and these will be treated in the material which follows under the appropriate headings. Emphasis here will be on the architectural problem of form and space-allocation, since equipment (textiles, hardware, electrical equipment, wiring, control, rigging, scenery, *etc.*) is outside the province of this report. Where possible, suggested dimensions will be indicated, although it is probably a dangerous procedure, since the peculiarities of an individual problem may nullify all such suggestions. Therefore, the dimensions are to be considered merely as a point of departure.

There are two principal types of theatre structure: the proscenium and the nonproscenium. The latter type is often designated by such titles as arena, intimate, ring, central staging, playbox, penthouse, *etc.* These forms are most popular when there is a maximum need for flexibility. This is particularly true of the theatre at the college and university level, although many high schools have achieved admirable results with them. Since most secondary schools, however, have confined their activity to the proscenium type of production, the material in this set of recommendations will be directed exclusively to that problem.

### *The Proscenium Arch*

The key to any standard theatre structure is its proscenium arch. All things in the theatre relate to it. It should be as flexible as possible, capable of being increased in width and height, either within itself or by a separate inner proscenium. Some of the modern installations have discarded the picture frame entirely and have opened up the entire front of the theatre, mak-

ing such framing as seems necessary from movable pylons and screens. In the standard form, however, the proscenium arch for school purposes should be at least 28 feet but not more than 40 feet wide. (Proscenium width= $PW$ .) Thirty-four feet is a good width for dramatic purposes, but some additional width may be desirable if the area is often used for band and chorus. The height of the proscenium opening should be approximately  $2/3 PW$ . (Proscenium height =  $PH$ .) However, it should not be less than 12 feet nor more than 20 feet high. It should be a simple, functional, rectangular opening with little or no architectural or painted embellishment. The proscenium wall should produce an effect of some mass in section. This may be achieved by furring out the framing piers to about 18 or 24 inches in thickness.

### *The Stage*

The size of the stage floor is determined in part by the type of scenic movement planned. Ideally, it should have a depth of at least  $1\frac{1}{4} PW$ . A depth of 48 feet might be considered maximum and 24 feet minimum. The width of the stage floor from wall to wall should be at least 2  $PW$  and preferably 3  $PW$ . If only 2  $PW$  is provided, the arch should be centered on this dimension, but if it is larger, the arch may be placed off center. However, the minimum offstage dimension right or left should be at least 20 feet. If the width is more than 3  $PW$ , there are many advantages to having all but 20 feet of this space on one side beyond the acting area. The extra space may be used for scenic movement, paint area, shop area, rehearsal area, or scene dock. Under no circumstances should the perfect triangle thus described be intruded upon by additional rooms (dressing rooms, band instrument rooms, property rooms, *etc.*) or by permanent structures (piano boxes, work benches, scund horn installations, *etc.*). The walls should be as free of openings (windows, doors, *etc.*) and obstructions (radiators, *etc.*) as possible, to provide additional stacking area. There should be, of course, large access doors between stage and shop at least one foot higher than the standard scenery height. If additional width or depth is desired, it may be achieved by arranging a common wall with the shop, gym, or other large area and providing access by large fire door of airplane hanger type.

The flooring of the stage should *not* be of hardwood. It should be of 2 x 4 or 2 x 6 tongue-and-groove pine or fir and laid parallel to the proscenium wall. If a subfloor is provided, one inch flooring may be used, although the former method is to be preferred. If it seems desirable, a small area of hardwood may be provided on the forestage or apron, but this should not extend more than two feet behind the curtain line. No part of the stage floor should be concrete unless it lies at least 15 feet beyond the pro-

scenium arch to each side. Traps should be provided in the stage floor. If the entire acting area is trapped, these floor sections should rest on removable beams. Each trap is usually twice as long as it is wide. The most common module is 3 feet by 6 feet or 4 feet by 9 feet. The traps should be firmly fixed in place to prevent rumbling or squeaking. Professional stages sometimes provide mechanical or hydraulic methods of lifting or lowering the traps. This is probably not to be recommended for the average secondary school, although one or two traps might be so arranged and thus serve as freight elevators to the lower or storage areas. Mechanical devices which require cutting into the stage floor such as revolving, elevator, or tracked wagon stages are not to be recommended for secondary schools.

Where possible, there should be a cross-over arranged outside the stage area. This may be provided in the basement or through halls or rooms adjacent to the stage. Walls of the stage should be painted a dark color or black to reduce light reflection. The back wall may be treated with a rough sanded plaster and serve nicely for a neutral sky backdrop. It will be more efficient for this purpose if it is in the shape of a dome or inclined at the top toward the front of the stage. Numerous structural problems are encountered in the last two items, however, and it is doubtful if they should be considered for secondary schools. The vertical plastered wall is quite satisfactory. In general, the square footage of the stage floor should equal at least 100 PW.

### *The Loft*

Opinion on the subject of the stage loft seems rather evenly divided. Those who have tried to operate without a loft seem to think it highly desirable, while those who have had the use of one have been known to recommend its elimination. It is the author's firm conviction that vertical scenic movement, such as provided by a loft, is the cheapest, most flexible, and most adaptable system. Most authorities are agreed that if a loft is to be provided, it should be at least 3 PH in height. (This figure represents clear space between the floor and the lowest obstruction overhead—not the height of the stage house.) The loft should extend over the entire depth, but it is not necessary to extend it more than fifteen feet beyond each side of the proscenium arch. The loft area should be an unobstructed cube except for fly galleries on the right and/or left wall. In general, the cubage of either a "loft" stage (for vertical movement of scenery, or "slip" stage for horizontal movement of scenery) is approximately 450 PW. Since both types require about the same cubage, it is usually conceded that vertical construction is slightly cheaper than horizontal construction.

### *The Gridiron*

Seven foot headroom is highly desirable between gridiron and roof. The gridiron should be framed in steel with heavy channel irons for headbeams and wells. Wells should run at right angles to the proscenium wall and should not be more than 12 and not less than eight feet apart. The outside wells should set 2 or 3 feet outside the line of the proscenium arch. If possible, as a safety factor the gridiron should be completely floored with steel or channel irons, although edge-mounted 2 x 6 fir is acceptable. A greater element of safety is provided if the interval between pieces of flooring is not more than three inches. It is possible to eliminate the grid floor entirely and provide access to the individual wells by catwalk. This reduces the efficiency of the gridiron, however, as it does not provide for spotting of lines in locations other than the wells. It also makes the grid a dangerous area for inexperienced stage hands. If possible, the gridiron should be accessible by stair instead of ladder, and it is highly desirable to have two points of access from opposite sides of the stage. Fire regulations in most areas require windows at the gridiron level which may be opened in case of fire. The panels for these openings should be metal clad, however, and not glass, and should be provided with a fusible link which causes them to open in case of fire.

The fly gallery of 4 to 6 feet in width is usually placed on the right stage wall, which is also referred to as the "prompt" side of the stage. The onstage side of this gallery is equipped with a pin rail, the most common form of pin rail being an iron pipe 5 or 6 inches in diameter drilled to receive removable belaying pins. The space between pins may vary according to usage, but it should not be less than 9 inches. The fly gallery should run the entire depth of the stage. It is located between 14 and 20 feet from the floor in order not to interfere with other stage-floor activity and with the stacking of scenery, and to provide an unobstructed view of the stage and rigging for the workers on this gallery. There is always a large quantity of rope on the fly gallery, and it is a distinct advantage to have this material off the regular stage floor. If a counterweight system is to be employed, it should go from floor to gridiron to provide adequate movement for the carriages. Such a system may be used to supplement the usual rope lines, in which case it operates against the stage wall and up through a slot provided between the fly gallery and the wall. Arrangements can be made by which this counterweight system may operate either from the stage floor or from the fly gallery. Counterweights should be locked to their carriages at all times, and the carriage should work on a wire guide or set of tracks. The latter solution is more secure and quieter than the former. If a number of counter-



weights are to be used, it is best to plan the entire system with the carriages set at right angles to the wall rather than parallel to it.

#### *The Orchestra Pit*

The orchestra pit should run the entire width of the proscenium arch, extending not more than 12 feet from the lip of the stage at its widest point and providing approximately 16 square feet per instrument. The depth of the orchestra pit should be about 6 feet below the level of the stage. It should be equipped with a vertically movable floor built in sections. Ideally, the vertical movement of this floor should be accomplished by an elevator; otherwise it may be done manually. Regardless of the method used, the orchestra floor should be so arranged that it can operate at varying heights—particularly at auditorium level and at stage level. It is recommended that the apron of the stage be reduced to an absolute minimum. Adequate housing for footlights can be provided in a 2 foot apron, and this reduces the distance between audience and stage—an important point in dealing with immature performers. If any use of the auditorium requires a forestage, the orchestra platform can be elevated to serve this purpose. Direct access from the auditorium to the forestage should be provided.

#### *Dressing Rooms*

It is best that dressing rooms be on the same level as the stage and adjacent to it. A "green room" or waiting room should be provided which has common walls with the stage and with the dressing rooms. This room is very useful as a meeting room, classroom, rehearsal room, and as a large chorus dressing room when the cast is too large for the regular dressing room facilities. One large dressing room each for men and women is adequate. Individual dressing rooms are valuable only as an incentive to greater neatness and care of personal belongings. If only two dressing rooms are provided, each should accommodate a minimum of ten people. For each of these ten people, there should be provided a minimum of 25 square feet of general area, 32 lineal inches of make-up counter set 32 inches above the floor, a minimum of 3 square feet of plate glass mirror framed by light on two sides and at the top, and one movable make-up chair. Costume racks or hooks are preferable to closets. Each dressing room should have its own lavatory, showers, and full-length mirrors.

#### *The Auditorium*

The size and shape of the auditorium should be governed by two principal factors: the width of the proscenium arch and the desired seating capacity. Advantageous sight lines are determined by establishing points approximately eighteen feet back from the curtain line and  $1/3$  PW to right

and left of the center line of the stage. A line extended from these points through their adjacent proscenium arch sides will establish the proper seating fan. Three sections of seats are to be preferred to two or four, as this eliminates the center aisle. The wider sections are more desirable up to fifteen seats which is maximum according to fire regulations in most states. The rows of seats should not be parallel to the curtain line but should be set in a curve. The center of this seating curve should be about ten feet behind the back wall of the stage.

The "continental" seating method increases the back-to-back spacing of the rows of seats and eliminates all center aisles. The advantage of continental seating are: (1) an unbroken house with no inside aisles, (2) additional leg room for each individual patron, (3) reduction of ushering staff, and (4) elimination of undesirable side sections (a sale factor). The disadvantages are: (1) a slight increase in square footage per seat, (2) increased distance of most of the patrons from the stage, (3) increased lateral movement of individual patrons (This is a problem only if people come at different times, either by accident or design.), and (4) greater distance between rows. (This item may destroy some of the crowd factor in audience psychology.) Before continental seating is attempted, the builder should consult local fire regulations, as this arrangement of seating is not approved in some areas of the country.

Standard theatre chairs are available in widths varying from 19 to 24 inches. The wider chairs are much more comfortable, and, if space is not too much at a premium, they are to be recommended. Occasionally a narrow chair may be introduced to achieve the staggered seating highly desirable for best vision of the stage. Seats should be so arranged that each patron views the stage between the occupants in the row in front of him. To improve vision further, the floor of the auditorium should be pitched. This slope may be in a straight line or a parabolic curve. The regular parabolic curve is best. The Schlanger parabolic reverse system is not recommended for legitimate theatre seating as it has been developed principally for seating in motion picture houses which use a high focal point. Whatever system is utilized, it should achieve between  $2\frac{1}{2}$  and 5 inches difference in level between rows. The aisles should be ramps and not a series of steps. The aisles increase in width as they ascend to the rear of the auditorium, approximately 6 inches for every 10 feet. The usual aisle width graduates from about 4 feet to 6 feet, depending in part upon the number of seats served by each aisle. Where possible, aisles next to the outside walls should be planned. This is an additional safety factor and tends to improve the acoustics of the extreme

side seats. It also improves the psychological factor. An aisle seat has a sale value, while a seat next to the wall does not. The stadium type of well entrance which is used in a few theatres is not recommended for any but the largest theatre.

For audience comfort and technical convenience, the auditorium should be placed on the main floor of the building although there are no particular structural problems developed by placing it on a higher level or even in a basement; however, it is generally recommended and in some states required that the audience area be at ground level. Whenever possible, it should be placed in a separate wing to provide sound and school traffic insulation. This position also affords a convenient method by which this part of the building may be opened to the public at other than school hours without unlocking the entire building. If the space is principally used for shows and similar attractions rather than as a classroom, no windows should be used. Artificial illumination is now quite satisfactory for even the most exacting study standards. The problem of creating a light tight room with windows is more difficult and more expensive in construction and maintenance than that of providing illumination in a windowless structure. The walls and ceiling of the auditorium should be carefully calculated in terms of placement, shape, and texture to produce a reverberation time which falls halfway between the *optima* for speech and music for the cubage in question. In most theatre building there will be considerable space in the corners of the auditorium near the stage. A curtain wall should follow the sight lines on each side, and the resultant triangular areas known as proscenium splay may be utilized for an organ loft or storage areas. It is not desirable to locate dressing rooms here. Some modern theatres have openings in all the plays to provide a type of side stage which can be used for small scenes or extensions of the main stage.

For dramatic purposes the auditorium should be limited to about 700 seats, although in large schools it may be necessary to increase the size of the auditorium. Approximately 8 to 10 square feet, or 200 cubic feet, should be allowed for each seat. Under normal circumstances a ceiling of 18 to 20 feet is adequate. The ceiling of the auditorium should provide one or two slots or beams parallel to the proscenium wall and through which beam lights may be directed to the stage. The position for these slots or beams is determined by figuring the angle of incidence to the stage of lights in this position as approximately 30 degrees. If a second slot is used, its light incident angle should be 45 or 50 degrees. These lighting positions should be accessible by catwalk from above the ceiling.

### *The Balcony*

A balcony should not be installed unless absolutely necessary for additional seating capacity. In general, balcony seats are undesirable and they often complicate the acoustic problem. If a balcony is necessary, it should be located well back in the house and should extend back over the lobby and foyer. It should run across the rear of the auditorium area and never on the sides. Its pitch is determined by a number of acoustic and architectural factors, but in general its sight line should originate at the orchestra railing.

A number of attempts have been made to build large theatres and to make their size adjustable by the introduction of movable panels or curtains which cut off sizable sections of the auditorium. In general, these attempts have been failures, and the usual reaction of the builder is to wish that the very expensive and unwieldy installation could be eliminated and the money employed for more practical additions. This problem is introduced under the general heading of the balcony since that is most often the part of the house which needs to be segregated. Acoustically and psychologically there is little to be gained by such an installation.

### *Projection or Control Room*

A projection room at the rear of the auditorium is necessary. This is a soundproof and fireproof room designed for the housing of projection equipment and some incidental lighting equipment. The size of this room is determined by its use. A minimum of 90 square feet is necessary for even restricted use. Forced air ventilation should be provided. Some theatres have utilized this position to good advantage for their remote control stage switchboard since it provides an unobstructed view of the stage. A large double-glass view window is placed in front of the switchboard and additional metal-clad openings are provided for motion picture and spotlight use. Some theatres have utilized a part of the orchestra pit for their control board while others prefer the conventional arrangement of a board placed to one side of the proscenium arch backstage. There are many disadvantages to the latter position, but they cannot be discussed here.

### *Public Service Areas*

Probably the rest room, lobby, and hall facilities of the school may also serve the theatre, but if separate accommodations are desired, they should provide about 5 square feet per seat. In this area will be included the rest rooms, box office, check rooms, public telephone, and lobby and/or foyer. The spaces should be so arranged that the tickets are taken before the patron enters the lobby, and the box office should open on that outer area. All other service areas should open on the lobby. If smoking is to be allowed, the lobby should have a concrete floor of fireproof carpeting. The

lowed, the lobby should have a concrete floor of fireproof carpeting. The rest rooms should provide one toilet for every 50 seats in the auditorium and one-half that number of lavatories. One drinking fountain should be provided for every 100 seats. Drinking fountains may be located in the lobby or rest rooms. Emergency exits should be provided at each side of the auditorium near the front, and adequate free exits from the lobby either through the foyer or from additional emergency exits. All doors should be provided with anti-panic locks.

#### *Scene Shop*

The scene shop should join the stage at one side or the rear and on the same level. Access should be provided to the stage by a large fire door. The shop should have a loading door opening directly on a service drive. The shop for a stage of the size under discussion should cover a minimum of 800 square feet unless facilities have been provided elsewhere. It should have a greater height than the ordinary room, preferably 20-26 feet. If there is no thought of maintaining a scene-building and scene-painting program in the school, this area may be eliminated. It should be pointed out, however, that the technical aspect of theatre production is one of its most valuable educational feature. The following points, although not strictly architectural should be considered in the planning of a shop: space for scene dock, cutting table, template bench, lumber storage, hardware storage, hotplate, sink, and paint well and/or paint frame. The paint well should be 48 feet long, 24 inches wide, and 14 feet deep and should have drainage. A paint frame 18 feet high should be counterweighted and hung in this well so the painter can stand on the floor and lift or lower his work. If no well is possible, a wooden frame on the wall of the stage or shop can be arranged and the scenery nailed to it for painting, the painter working from a ladder or boomerang.

#### *Other Facilities.*

It is assumed that the school building will provide the following necessary areas and that they will not have to be erected in the separate theatre: sewing room, costume storage, dyeing room, laundry, lighting materials storage, property storage, transformer room, scene storage, supplies storage, janitor's rooms, kitchenette, etc. The basement area under the stage may be utilized for many of these functions. The area immediately under the stage traps should be kept clear in order that they be used without moving storage material. This area is not practical for use as a shop.

#### *Theatre Checklist*

The following checklist is offered as a condensation of the previous material and as a reminder for planners who need a list of essential elements.

Location: (accessibility, harmony with its location, easy exits on several sides, parking space, quiet)

Public Spaces: (entrance, vestibule, foyer, lobby, etc.)

The first consideration is ease of movement

Auto and foot entrances separate

Display and photoframes, with recessed lighting or spotlighting for announcements

Box office, with ticket racks or drawers with one or more service windows

Lobby or foyer

Staircases (4 feet wide for 50 persons with 6 inches additional width for each additional 50 people). Handrails for both sides and center handrail for wide stairs

Rest-rooms

#### Auditorium:

Size. Approximately 8 to 10 square feet per seat; 300-1,000 seats (700 maximum for effective dramatic work)

Fan-shaped, with all seats within optimum sight lines

Floor incline  $2\frac{1}{2}$  inches to 5 inches per row

Indirect entrance from semidarkened hall

No windows, or effective method of creating a darkened hall

No parallel walls

Curved seating rows with minimum of 34 inches back to back in each row

Comfortable, spring-filled and upholstered seats 22 inches wide

Aisle and exit illumination

All exit doors opening outward with anti-panic locks

Aisles to be ramps and not steps

#### Stage:

Proscenium opening: height above the auditorium floor 3 feet to 3 feet 9 inches; width 28 feet to 40 feet; height of opening 12 feet to 20 feet

Depth: 24 to 48 feet

Width: at least twice the width of the proscenium

Gridiron, fly gallery, counterweight system, small forèstage

Softwood floor with possible hardwood apron

Openings in the stage walls and objects against walls reduced to the minimum; grouped together

Large access doors into stage from shop and outside

Access from stage to auditorium other than through the proscenium arch.

#### Shop Area

#### Dressing Rooms:

Two ensemble dressing rooms, mirrors, make-up shelves, make-up lights, hangers, lavatories, hot and cold running water, showers

It is hoped that the material presented will be of some assistance in the basic planning of new theatre or auditorium structures or of remodeling old ones. Additional information will be necessary before an efficient building can be designed. Competent and experienced architects should be employed, and

they should be required to seek the services of a theatre consultant. The services of the consultant are more and more in demand as educators realize that the planning of a theatre or auditorium in an educational institution is a problem for the specialist. If a consultant cannot be employed on a regular fee basis, those entrusted with the planning should feel obligated to seek the aid of specially trained theatre people such as those to be found on the technical staff of large high schools, colleges, and universities. Seldom, if ever, can this function be wholly performed by the architect.

There is very little published material available which will assist in the planning of the secondary theatre or auditorium. The most recent and highly recommended sources of information are *Architecture for the New Theatre*, edited by Edith J. R. Isaacs; *Planning and Equipping the Educational Theatre*, by A. S. Gillette, published by the National Thespian Society; and *Theatres and Auditoriums*, by Harold Burris-Meyer and Edward C. Cole. This last publication has just been released, and although not pointed specifically to the secondary school, it is the most up-to-date and complete source of information available on the subject of theatres and auditoriums in general. Another recent publication is *Planning Secondary-School Buildings* by N. L. Engelhardt; N. L. Engelhardt, Jr.; and Stanton Leggett.

## Dramatic Arts Books for the Secondary School

LOCKWOOD E. WILEY

**T**HIS bibliography lists 150 books which are usable by secondary-school dramatics departments and libraries. Most of these books have been published within the last ten years, but several older ones have been included because of their constant merit. A few volumes are adult reference books of value mainly to the teacher and to the advanced pupil.

The bibliography is not exhaustive. There are many other fine books in the field. Those which are listed, however, have been personally examined by the bibliographer, and it is his personal belief that the list includes most of those of interest to high schools.

The bibliography does not include listings on dramatics criticism or choric speaking or general speech. Attention is also called to the excellent articles in the *Encyclopedia Britannica*, the very useful publications of the National Thespian Society, the A.E.T.A., and the various magazine articles which may be located through the *Reader's Guide to Periodical Literature*.

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Lockwood E. Wiley is Librarian at East Alton-Wood River Community High School, Wood River, Illinois.



Books are listed but once—under the major subject covered. Key name only is given for publishers.

## ACTING

- Albright, H. Darkes. *Working Up a Part*. Houghton-Mifflin, 1947. This manual for the beginning actor presents a sound and practical approach to acting art. A college text with many usable exercises.
- Boleslavski, Richard. *Acting: the First Six Lessons*. Theatre Arts, 1933. A book based on the Stanislavski method. Probably too difficult for the average high-school pupil.
- Bosworth, Halliam. *Technique in Dramatic Art*. Macmillan, 1929. Written by an experienced actor, this book sets down formulas for staging and stage business, providing a strong foundation for the understanding which the player must develop day by day. Old, but one of the few complete texts.
- Campbell, Wayne. *Amateur Acting and Play Production*. Macmillan, 1931. Individual, class, group and community theatre units presented in down-to-earth approach. Five one-act plays included for practice.
- Carroll, Sydney W. *Acting for the Stage*. Pitman, 1938. Art, craft, and practice of acting. Written especially for young people.
- Cole T., comp. *Acting: A Handbook of the Stanislavski Method*. Lear, 1947. Rich in theory and practical exercises. Covers directing, acting, creative processes, preparing a role, etc. Illustrated.
- Crocker, C.; Fields, V. A.; and Broomall, Will. *Taking the Stage*. Pitman, 1939. Deals with self-development in expression, the solo actor, and dialects. Section on dialects is probably adequate for most secondary schools.
- Dillon, Josephine. *Modern Acting*. Prentice-Hall, 1940. An acting text for motion pictures and stage. Stresses the training of the body and developing imagination. Interesting.
- Franklin, Miriam A. *Rehearsal: Principles and Practices of Acting for the Stage*. Prentice-Hall, 1942 (revised). "Learning by doing" approach with exercises to supplement instruction. Sections devoted to physical, emotional, and mental training.
- Latham, Jean. *Do's and Don'ts of Drama*. Dramatic Publishing Co., 1933. Contains 555 pointers for beginning actors and directors.
- Lees, C. Lowell. *A Primer of Acting*. Prentice-Hall, 1940. Strongly stressing imaginative creation, this book will be found to be a practical approach to the principles of acting.
- Morosco, Selma, and Lounsbury, Athea. *Stage Technique Made Easy*. Mill, 1942. A simplified course in acting; excludes voice. Simple do's and don'ts intelligently presented and amplified with diagrams and charts. Stage movement made easy. Excellent fundamentals: how to walk, run, sit, fall, etc.
- Pardoe, T. Earl. *Pantomimes for Stage and Study*. Appleton-Century, 1931. Old, but excellent for training body movement, pantomime, and emotional expression.
- Selden, Samuel. *First Steps in Acting*. F. S. Crofts, 1947. Technique with reasons for it. Discussion and exercises covering fundamental movements; designed to utilize both vocal and pantomimic phrases. Eighteen dramatic scenes included for practice.

- Selden, Samuel. *The Stage in Action*. F. S. Crofts, 1941. An expressively illustrated book written to help the actor and director to discover the expressive possibilities of speech and pantomime and to adapt them to actual technique.
- Seyler, Athene, and Haggard, Stephen. *Craft of Comedy*. Theatre Arts, 1946. Light conversations between a well-known English actress and a young actor learning to play comedy. Stage aesthetics and acting techniques are cleverly presented.
- Stanislavski, Constantin. *An Actor Prepares*. Theatre Arts, 1936. Recommended as advanced supplementary reading material. Founded upon basic principles of art, discussion presents the Moscow Art Company's approach toward the elimination of the artificial in acting.

## CHILDREN'S THEATRE

- Burack, A. S., ed. *100 Plays for Children*. Plays, Inc., 1949. Royalty-free plays including holiday plays (traditional and modern), comedies, mysteries, legends, fables; historical, biographical, patriotic, science, health, and safety plays.
- Ward, Winifred. *Playmaking with Children*. Appleton-Century, 1947. Directed to help young people who wish to learn how to guide boys and girls in playmaking or creative dramatics. The author has the spirit of creative play which is transferred to the material of the book. Excellent in its field.
- Ward, Winifred. *Theatre for Children*. Appleton-Century, 1939. This book should be read by all interested in children's theatre organization. Contains materials for programs and annotated list of plays.

## COSTUMES

- Austen, Ruth. *Elementary Costume Illustration*. McGraw-Hill, 1946. A useful account of fashion and costume design for those with little art training. Well illustrated.
- Barton, Lucy. *Historic Costume for the Stage*. Walter H. Baker, 1938. A good costume book, arranged by periods. A table of important events and names in the period and a list of plays to be costumed in the period precedes each section.
- Davenport, Millia. *The Book of Costume*. 2 vols. Crown, 1948. Expensive (\$15.00), but the best general coverage of the entire history of costumes. Contains 3,000 illustrations, but frontispiece only is in color. Index in volume two.
- Hardy, Kay. *Costume Design*. McGraw-Hill, 1948. Women's costume and street dress. Excellent material on design and early costume plans.
- Healy, Dady. *Dress the Show*. Row, Peterson, no date. An excellent workbook, with well-drawn illustrations, exact patterns, and simple directions. Covers everything basic from capes to halos, masks to footgear.
- Lester, Katherine Norris. *Historic Costume*. Manual Arts Press, 1942. Too brief for designs and patterns, but an interesting and informative discussion of characteristic types of costume "from the most remote times to the present day."
- McClellan, Elizabeth. *History of American Costume, 1607-1870*. Tudor, 1937. A large, well-illustrated volume; material gathered from reliable sources. Rather bulky to handle.
- Walkup, Fairfax Proudft. *Dressing the Part: A History of Costume for the Theatre*. F. S. Crofts, 1947. One of the standard texts on theatrical costume, and a good one; however, could use better and more illustrations.
- Wilcox, R. Turner. *The Mode in Costume*. Scribner, 1944. Text not as complete as Walkup's, but black-and-white drawings are better and more numerous.

Wilcox, R. Turner. *The Mode in Hats and Headdress*. Scribner, 1945. A companion volume to the one on costume. Head coverings from the ancient Egyptians to modern 1944. Well illustrated.

## DANCE

- Amberg, George. *Ballet in America*. Duell, 1949. History of ballet in America, concentrating on those qualities which have given it specific American character.
- Ambrose, Kay. *Ballet Lover's Pocketbook*. Alfred Knopf, 1945. Descriptions and sketches of fundamental steps, etc. Not intended for dancers, but for observers.
- Armitage, Merle. *Dance Memoranda*. Duell, 1947. Random commentary on theatrical dancing since early 1900's. Fascinating illustrations.
- Beaumont, Cyril W. *Ballet Design, Past and Present*. Studio, 1939. Specialized for the balletomane. Well illustrated.
- Beaumont, Cyril W. *Five Centuries of Ballet Design*. Studio, 1939. An excellent but expensive history of ballet.
- Franks, A. H. *Approach to the Ballet*. Pitman, 1948. An attractive volume presenting the entire technique of dancing. Vivid personalities of the ballet world are highlighted, and stories of many classical and romantic ballets are narrated.
- Lloyd, Margaret. *Borzoï Book of Modern Dance*. Alfred Knopf, 1949. Over-all picture of the development of modern dance in the United States through the biographies of those who have exerted greatest influence upon it. Illustrated.
- Magriel, Paul David, ed. *Chronicles of the American Dance*. Henry Holt, 1948. Essays on American groups and individuals from the Shakers to Martha Graham. Not a history, but enjoyable collection for dance or theatre enthusiasts.
- Martin, John. *The Dance*. Tudor, 1946. By the dance critic of the *New York Times*. The development of the dance from the beginnings to the latest forms. Contains 266 fine pictures.
- Roberts, Grace. *Borzoï Book of Ballets*. Alfred Knopf, 1946. Descriptions and some criticisms of over sixty ballets in standard repertoires.

## DIRECTING

- Brown, Ben W. *Upstage-Downstage; Directing the Play*. Walter H. Baker, 1946. A little book of 92 pages which is largely concerned with the handling of people and the responsibilities which the various individuals have on the show.
- Brown, Gilmor, and Garwood, Alice. *General Principles of Play Production*. Samuel French, 1936. A useful little book to start with. Has many practical suggestions but is specially helpful in giving an over-all picture of the director's work and problems.
- Davis, Eugene. *Eight One-Act Plays in Prompt-Book Style*. Greenberg, 1948. Maybe you won't want to do these plays at all, but here is an excellent book on making an effective and valuable prompt book for any play.
- Dean, Alexander. *Fundamentals of Directing*. Farrar and Rinehart, 1941. A very complete treatment of the elements with which the director is concerned, excluding, of course, all technical production angles.
- Dolman, John, Jr. *The Art of Play Production*. Harper, 1947 (revised). A college level book, but a fine one. Actor, director, and producer can use this with profit. Psychological approach stressed. Covers empathy, action, movement, rehearsal, acting theories, diction, organization, etc. Illustrated.

- Lees, C. Lowell. *Play Production and Direction*. Prentice-Hall, 1948. A companion volume to his *Primer of Acting*. Limited in size, but useful.
- Selden, Samuel. *First Principles of Play Direction*. University of North Carolina Extension Division, Bulletin Vol. XVII, No. 4, November, 1947. A fine monograph, illustrated, stressing several of the basic principles of direction: stage balance and grouping, centers of attention, etc.

## HISTORY AND THEORY

- Anderson, John. *American Theatre*. Dial, 1938. An interpretative history of American theatre and motion pictures. Good illustrations.
- Barker, Harley G. *The Use of the Drama*. Princeton, 1945. A rather scholarly discussion of the social and cultural contributions of the theatre.
- Bieber, Margareta. *History of the Greek and Roman Theater*. Princeton, 1939. An expensive and scholarly volume. Very fine.
- Block, Anita. *Changing World in Plays and Theatre*. Little-Brown, 1939. A discussion aimed to direct the interest and emphasis on the play in the theatre. Includes lively discussion of outstanding plays from Ibsen to Odets. This is a strong voice in proving the importance of the theatre in our cultural development, and in showing its part in disseminating ideas vital to human development. It encourages reading of plays.
- Bowers, F. T. *Elizabethan Revenge Tragedy, 1587-1642*. Princeton, 1940. Rather scholarly and specialized, but relationship of material to Shakespeare's work is of interest.
- Cheney, Sheldon. *The Theatre: Three Thousand Years of Drama, Acting and Stagecraft*. Tudor, 1939. A well-written history that is not too ponderous.
- Clark, Barrett H. *European Theories of the Drama*. Crown, 1947 (revised). Revised with an American supplement. Contains the world's great writings on dramatic technique. Obviously for the advanced student.
- Clark, Barrett H., and Freeddeley, George. *A History of Modern Drama*. Appleton-Century, 1947. Latest and most comprehensive book on the subject. Twenty-three collaborating authors.
- Dickinson, Thomas. *The Theatre in Changing Europe*. Henry Holt, 1937. A survey of trends in European theatres. Indicates that the trend is away from the theatres of entertainment toward theatres serving as agencies of the state.
- Flanagan, Hallie. *Arena*. Theatre Arts, 1940. The story of mass participation, mass audience, and the Federal Theatre.
- Flanagan, Hallie. *Dynamo*. Theatre Arts, 1943. An account of the experimental theatre work at Vassar, cited as a fine example of what experimental theatre can be.
- Gassner, John. *Masters of the Drama*. Dover, 1940. A history of the drama as traced through the great names of the theatre.
- Gorelik, Mordecai. *New Theatres for Old*. Samuel French, 1940. A scholarly history. This is a thoughtful analysis of the developments in drama and the theatre. A reference book for the advanced student.
- Hamilton, Clayton. *Theory of the Theatre*. Henry Holt, 1939. Study of the play and dramatic criticism. This is a condensation of a work originally in four volumes.
- Hughes, Glenn. *The Story of the Theatre*. Samuel French, 1928. A short history of theatrical art from its beginnings to the present day, presented in a very readable way. Some errors of fact in the treatise.

- Isaacs, Edith J. R. *The Negro in the American Theatre*. Theatre Arts, 1947. Appreciative account of Negroes as performers, playwrights, and composers from early 1800's to the present. Illustrated.
- Jones, Robert Edmond. *The Dramatic Imagination*. Duell, 1941. A creative and stimulating image of the new and ideal theatre. Excellent and inspirational and rather philosophical.
- Millett, Fred B., and Bentley, Gerald Eades. *Art of the Drama*. Appleton-Century, 1935. Material is divided into three parts: historical aspects, major modes, and problems of techniques of drama.
- Moses, Montrose J. *American Dramatists*. Little-Brown, 1925. Survey of the historical development of ideas and characteristics of drama from the standpoint of American contribution. Some history for orientation.
- Myerscough-Walker, R. *Stage and Film Decor*. Pitman, 1940. Treats stage design, lighting, scenery, and costume, showing the development from the symbolic simplicity of Greek drama to the complicated structures of the modern theatre and motion pictures.
- Nicoll, Allardyce. *The Development of the Theatre*. Harcourt-Brace, 1948 (revised). Handsome illustrations and plans. A chapter on costume in the English theatre and one on scenic design. Devoted mainly to the development of physical theatre from the beginning to the present day. The best book of its kind.
- Quinn, Arthur Hobson. *History of American Drama—from the Civil War to the Present Day*. F. S. Crofts, 1937. Dramatic conditions and playwrights of America dealing with the professional theatre.
- Simonson, Lee. *Part of a Lifetime*. Duell, 1943. Autobiographical. Excellent material on progress in scene design. Rather inspirational but modest.
- Simonson, Lee. *The Stage is Set*. Dover, 1946. Best book available on story of stage design. Actually a complete history of stagecraft production. Illustrated.

## LIGHTING

- Fuchs, Theodore. *Home-Built Equipment for the Small Stage*. Samuel French, 1939. Contains plans to scale for home-built stage lighting equipment for the benefit of ambitious groups hampered by the lack of equipment and funds. Even so, building borders, olivettes, etc. is not a cheap business, nor an easy one.
- Fuchs, Theodore. *Stage Lighting*. Little-Brown, 1929. Comprehensive and practical text covering the field of lighting from the elements of electricity to the philosophy of light itself. Definitive.
- McCandless, Stanley. *A Method of Lighting the Stage*. Theatre Arts, 1932. Discusses the dramatic qualities and functions of stage lights and presents a method for the solution of lighting problems by considering its visibility, mood background, and special effects. Somewhat technical.
- Ridge, S. Harold, and Alfred, F. S. *Stage Lighting: Principles and Practice*. Pitman, 1935. Deals comprehensively with lighting from artistic and technical viewpoints. Covers both elaborate installations and devices by which amateurs with limited facilities contrive satisfactory results.
- William R. Gillespie. *Technique of Stage Lighting*. London, 1947. An excellent and well-illustrated book.

## LITTLE THEATRE MOVEMENT

- MacGowan, Kenneth. *Footlights Across America*. Harcourt, 1929. Early organization and development of community theatres in America. Interest is in its historical contribution.
- McCleary, Albert, and Glick, Carl. *Curtains Going Up*. Pitman, 1939. History of American theatre movement, emphasizing dramatic development in the various areas of the country.
- Pearson, Talbot. *Encores on Main Street*. Rutgers University, 1948. Realistic view of community theatre leadership. Outlines general policies and procedures. Simply written discussion of what makes the Little Theatre tick.
- Selden, Samuel, ed. *Organizing the Community Theatre*. National Theatre Conference, 1945. Practical, detailed analysis of problems and steps in establishing a community theatre.

## MAKE-UP

- Baird, John. *Make-up*. Samuel French, 1941. A small manual of considerable value to beginners.
- Corson, Richard. *Stage Make-up*. F. S. Crofts, 1942. A good all-round book on the subject. Illustrated.
- Factor, Max. *Make-up Leaflets*. Factor Studios, Hollywood, California. Nine little leaflets giving all basic steps. Only 20 cents a set; buy two or three.
- Liszt, Rudolph. *The Last Word in Make-up*. Dramatists Play Service. Compact, direct, easy book, mainly for beginners. Well illustrated.
- Strauss, Ivar. *Paint, Powder and Make-up*. Sweet, 1936. Make-up techniques explained and illustrated to serve as point of departure for creative ideas of make-up artists.

## MOTION PICTURES

- Albertson, Lilian. *Motion Picture Acting*. Funk and Wagnalls, 1947. Simply worded philosophy based on naturalness. Gives acting techniques, hints on improving speech and posture, etc.; of value in stage work as well as in movies.
- Benoit-Levy, Jean. *Art of the Motion Picture*. Coward-McCann, 1946. Good view of the industry, emphasizing the art of entertainment and its place in education.
- Gaskill, Arthur L., and Englander, David. *Pictorial Continuity: How to Shoot a Movie Story*. Duell, 1947. Sound, concise explanation of fundamental technique of shooting a story in pictures, including such procedures as long shots, close-ups, panoramas, building, and editing. Presupposes knowledge of camera mechanics. Essential information for home movies or a school production unit.
- Moley, Raymond. *The Hays Office*. Bobbs-Merrill, 1945. A history of the Motion Picture Producers and Distributors of America. Also rounded and full history of the film industry.
- Taylor, Deems. *A Pictorial History of the Movies*. Simon and Schuster, 1943. The beginnings through 1942 in pictures with brief explanations.
- Tyler, Parker. *Magic and Myth of the Movies*. Henry Holt, 1947. Stimulating movie criticism and analysis of numerous rather recent movies and trends. Probes manner in which movies portray American life and psychology. Writing is diffuse and interpretations occasionally far-fetched, however.

## PRODUCTION

- Barber, Philip. *New Scene Technician's Handbook*. Dryden, 1941. A handy manual covering most of the essentials.
- Cornberg Sol, and Gebauer, Emanuel L. *Stagecrew Handbooks*. Harper, 1941. A practical book to help technicians, electricians, carpenters, etc. Diagrams, charts, drawings. Designed to be used as a text and a manual. Useful.
- Davis, Eugene C. *Amateur Theatre Handbook*. A complete guide to successful play production. Greenburg, 1945: Useful to churches, clubs, and schools. Discusses production staff, make-up, sets, lighting, casting, directing, etc. Author is a high-school instructor. He sees its limitations as well as its potentialities.
- Gassner, John. *Producing the Play*. Dryden, 1942. This has most of the answers.
- Hake, Herbert V. *Here's How!* Row, Peterson, 1942. A guide to economy in stagecraft. A book for the beginner which gets down to essentials. Well illustrated.
- Halstead, William Perdue. *Stage Management for the Amateur Theatre*. F. S. Crofts, 1937. Organization, responsibility assignments, staging and setting, stage manager and assistants, properties, electricians, costumes, music, director. Complete and to the point.
- Heffner, Hubert; Selden, Samuel; and Sellman, Hunton D. *Modern Theatre Practice*. F. S. Crofts, 1946 (revised). A handbook for nonprofessionals. Directing, scenery, and lighting are the three elements covered. For more advanced students.
- Nelms, Henning. *Primer of Stagecraft*. Dramatists Play Service, 1941. A fine handbook covering permanent equipment, stock scenery, scene design, tools, materials, building methods, scene painting, assembling and shifting. A small but handy book.
- Smith, Milton. *Play Production*. Appleton-Century, 1947 (revised). Generally considered "a must."
- Somerscales, Marjorie. *The Improvised Stage*. Pitman, 1932. Provides suggestions for those who wish to make properties and costumes for plays at home or in school, or who wish to direct others in making them. Shows how they may be made with the simplest tools and materials and without special knowledge of handicrafts. Illustrated.

## PUBLICITY

- Baus, Herbert M. *Publicity; How to Plan and Produce It*. Harper, 1942. Designed for the people who handle publicity and are interested in its techniques.
- Bernheim, Alfred L. *Business of the Theatre*. Actor's Equity, 1932. Authoritative information on historical development of Actor's Equity Association, and economic analysis of producing a play. Only book of its kind and, therefore, valuable.

## PUPPETS, MARIONETTES, AND MASKS

- Batchelder, Marjorie. *Puppet Theatre Handbook*. Harper, 1947. Comprehensive guide to making, planning, and producing. Based on a manual prepared for the army.
- Beaumont, Cyril W. *Puppets and Puppet Stage*. Studio, 1938. History of puppetry and 110 pages of interesting pictures.
- Mills, Winifred, and Dunn, Louise. *Marionettes, Masks, and Shadows*. Doubleday, 1941. Three sections in this book cover marionettes, masks, and shadow dramas;



important chapters in each part discuss the making of dolls, scenery, masks, cut-outs, etc.

Thane, Edith. *Marionettes Are People*. Duell, 1948. Thorough details for making marionettes. Fine illustrations. Author acknowledges difficulty of making and managing the little people, but evidences a real love for them.

#### RADIO AND TELEVISION

Abbot, Waldo. *Handbook of Broadcasting*. McGraw-Hill, 1941. Comprehensive, detailed, and practical text.

Creamer, Joseph, and Hoffman, W. B. *Radio Sound Effects*. Ziff Davis, 1946. A small manual for radio stations, technicians, and students and all others interested in sound effects technique.

Crews, A. R. *Radio Production Direction*. Houghton-Mifflin, 1944. Crisp and to the point. Of interest to anyone who might view radio as a vocation.

Harrington, Ruth Lee. *Your Job in Television*. McBride, 1949. Over-all picture of the industry and its future possibilities. An acceptable analysis of the opportunities available.

Keith, Alice. *How to Speak and Write for Radio*. Harper, 1948. Thorough and to-the-point manual of broadcasting techniques. Sample scripts included.

Sterner, Alice P. *A Course in Radio Appreciation*. Educational and Recreational Guides, 172 Renner Avenue, Newark, New Jersey. A sensible approach to the study of radios; educational and entertainment values.

Tyler, Kingdom S. *Modern Radio*. Harcourt-Brace, 1944. Technical, but in language for the layman. Covers transmitters, microphones, receivers, FM, television, etc.

#### SCENERY

Burris-Meyer, Harold, and Cole, Edward. *Scenery for the Theatre*. Little, Brown and Co. 1941. The outstanding book on scenery. Expensive, though (\$10).

Jones, Leslie Allan. *Painting Scenery*. Walter H. Baker, 1935. A clever companion to the Webster-Wetzel volume. Easy, informative, inexpensive.

Selden, Samuel, and Sellman, Hunton. *Stage Scenery and Lighting*. F. S. Crofts, 1936 (revised). Designed for those with little experience, this book meets both scenery and lighting problems completely and well.

Webster, Glenn R., and Wetzel, William. *Scenery Simplified*. Eldridge Entertainment House, 1934. An excellent little book of 167 pages. High-school pupils can follow this easily.

Zinkeisen, Doris. *Designing for the Stage*. Studio (London), 1945. A fine little survey of the designer's job, handsomely illustrated.

#### SHAKESPEARE

Adams, John Crawford. *The Globe Playhouse, Its Design and Equipment*. Harvard, 1942. Exhaustive and scholarly presentation. Everything known about this most famous of stages is here.

Flatter, Richard. *Shakespeare's Producing Hand*. Norton, 1948. A study of Shakespeare's plays to discover the intended stage directions. Flatter contends that Shakespeare molded his prosody to the acting needs.

Sprague, Arthur Colby. *Shakespeare and the Actors*. Harvard, 1948. The stage business in Shakespeare's plays as performed between 1660 and 1905. A careful,

accurate study of reviews, prompt-books, etc., to learn how the great actors and actresses interpreted their roles.

Sprague, Arthur Colby. *Shakespeare and the Audience*. Harvard, 1935. A stimulating survey of Shakespeare's methods of exposition. Numerous examples are quoted, showing how Shakespeare revealed the point of view of his characters and himself, in spite of the lack of programs, scenery, lighting.

Webster, Margaret. *Shakespeare Without Tears*. McGraw-Hill, 1942. Commentary on director's treatment of Shakespeare. Refreshing and profitable reading.

#### TEXTBOOKS

Craig, Alice Evelyn. *Junior Speech Arts*. Macmillan, 1949 (2nd rev. edition). For ninth and tenth grades, presented from pupils' standpoint. Simple, direct approach. A general text on speech arts, with five chapters on dramatics and five related ones on interpretation.

Hedde, Wilhelmina, and Brigrance, William. *American Speech*. Lippincott, 1942. Contains 105 pages covering appreciation, acting, staging, puppets, play-writing. Additional section on interpretation. Good illustrations.

Hume, Samuel J., and Foster, Lois. *Theater and School*. Samuel French, 1932. An old, but good text, written from the teachers' standpoint rather than the pupils'. Covers production, settings, lighting, color, costume, make-up, etc. Glossary, exercises, etc.

Nagelberg, M. N. *Drama in Our Time*. Harcourt-Brace, 1948. Introductory material on the stage, plays of our time, motion pictures, and radio. Includes some dramatic passages, but the emphasis is placed on class reading, not dramatizing or acting.

Ommanney, Katherine Anna. *Stage and School*. Harper, 1939 (revised). A good text, although it tries to cover too much. Includes appreciation, attending, interpreting, and producing. Contains 11 pages on lighting, 24 on makeup, 30 on characterization, etc. Exercises and discussion topics. Appendices list plays, 100 fine films, recordings, vocational information. There is plenty of material here, but a progressive teacher would want to supplement with lecture notes and library assignments.

Seely, H. F., and Hackett, W. A. *Experiences in Speaking*. Scott, Foresman, 1940. Contains 134 pages in the dramatics unit, plus a list of plays. Assignments worked out on a job-order arrangement in a rather interesting way.

Watkins, Rhoda, and Forst, Eda. *Your Speech and Mine*. Lyons and Carnahan, 1945. Contains 85 pages on dramatics. An English teacher might prefer this to Seely and Hackett.

#### WRITING

Allan, Doug. *How to Write for Television*. E. P. Dutton, 1946. Requirements necessary to succeed as a writer for television. Gives studio procedure, programming, color, methods, glossary of terms, sample scripts.

Crews, A. R. *Professional Radio Writing*. Houghton-Mifflin, 1946. A serious discussion of the needs of radio and the knowledge and skill necessary to write professionally. A sound, mature discussion for the serious writer.

Finch, Robert. *How to Write a Play*. Greenberg, 1948. Rather simple approach to the problems with many basic stage terms and customs explained.

- Hildebrand, Harold N. *Writing the One-Act Play; a Manual for Beginners*. Knopf, 1941. A small college text, but rather simple and direct with clear analysis of preparation, development of a well-knit plot, etc.
- Niggli, Josephine. *Pointers on Playwriting*. The Writer, 1945. Fundamentals made graphic through illustration. Special chapters on stage directions, manuscript preparation, selling, etc.
- Niggli, Josephine. *Pointers on Radio Writing*. The Writer, 1946. A book of practical instruction on writing for radio, complete with technical and marketing information. Covers all types of broadcasts.
- Selden, Samuel. *Introduction to Playwriting*. F. S. Crofts, 1946. Manual dealing with preparation of material, process of writing, testing script for thought and form, adaptability, etc.

## MISCELLANEOUS

- Coplan, Maxwell F. *Pink Lemonade*. McGraw-Hill, 1945. Delightful pictures and comments on all angles of circuses.
- Denis, Paul. *Your Career in Show Business*. E. P. Dutton, 1948. Resumé of the whole entertainment field, describing the numerous employment possibilities and training required.
- Deutsch, Sally. *All-star Cast*. Ziff Davis, 1948. Thirty-two great stories about the theatre.
- Hollingsworth, H. L. *Psychology of the Audience*. American Book Co., 1935. About the only book devoted to this subject.
- Holmes, Ruth Vickery. *Model-Theatre Craft*. Stokes, 1940. Miniature stage construction for puppet plays and for testing the effects to be achieved on the real stage. Scenery, actors, and plays. Illustrated.
- Kelly, Mary. *How to Make a Pageant*. Pitman, 1936. Details of composing and producing pageants carefully presented.
- Langfeld, Herbert Sidney. *The Aesthetic Attitude*. Harcourt-Brace, 1920. Old, but heartily recommended to all teachers of the drama.
- McKown, Harry C. *Assembly and Auditorium Activities*. Macmillan, 1934. Old, but many of the ideas are still appropriate.
- Reed, Edward, and MacGregor, Robert. (eds.) *Theatre Arts Reader*. Crown, 1948. A full and representative anthology of articles from the past 32 years of the *Theatre Arts* magazine.
- Watkins, Dwight, and Karr, Harrison. *Stage Fright and What to Do About It*. Expression Co., 1940. The symptoms, causes, and remedies of stage-fright. A simple, direct, effective little book.

## THE CONSUMER EDUCATION STUDY

A campaign to promote use of the Consumer Education Study monographs is being actively carried on in Texas by the school people and the Better Business Bureau. Already the units are being used in the high schools of fifty-four counties.

## News Notes

**EXCHANGE PLACEMENT SERVICE OF THE A.A.H.P.E.R.**—As an additional convenience for its membership for no additional fee, the American Association for Health, Physical Education, and Recreation, a department of the National Education Association, 1201 Sixteenth St., N. W., Washington 6, D. C., has instituted a type of exchange placement service. Basic information concerning applicants will be made available to prospective employers. The success of the program will require a high degree of professional co-operation.

Applicants are invited to complete four copies of a card—listing name, age, present occupation, and college training, as well as specific training and experience in the area of special interests. Three of these cards may be sent to employers for examination, while the fourth will be kept on file at the national office. The American Association for Health, Physical Education, and Recreation assumes no responsibility for recommendations or references. Any future correspondence must be conducted by the two parties concerned. Employers are invited to complete a card prescribing general qualifications for the position to be filled. Application cards of persons most nearly meeting the requirements will be mailed to employers for their examination.

**AN EVALUATION OF ENCYCLOPEDIAS.**—Laurance Hart of 14 West Walnut St., Metuchen, New Jersey, has, over the past number of years, given considerable time in the evaluation of the various types of encyclopedias that have been placed on the market. A copy of *Comparison of Encyclopedias*, the 41st edition, published January, 1949, may be secured for 25 cents from him; for each additional copy, ten cents. He also has a similar publication entitled *Comparison of Dictionaries*, for the same price.

The *Comparison of Encyclopedias* includes an evaluation of 28 encyclopedias. In this chart he gives the following information: copyright date, volumes, pages, price, price per 100 pages, price per million words, number of headings in index, number of illustrations and maps, ages for which suited, accuracy, strong points, and comments (whether recommended or not).

**PARENT EDUCATION INSTITUTE.**—The 20th annual Parent Education Institute was recently held at the University of Michigan, Ann Arbor. The program, which extended over two days, was attended by a large number of people, many of whom represented parent-teacher associations. Subjects discussed at the Institute were: The Emotional Development in the Life of the Child, Human Relations, The Child in the Home, The Child in School, The "Oldster" in Home and Family Life, Children Around the World, The Child in the Community, and Home and Church.

**AUSTRALIAN FILMS.**—The Australian News and Information Bureau, 636 Fifth Avenue, New York 20, New York, has recently issued a small pamphlet which lists 56 films that are available on a rental basis. The films are shipped

by Railway Express or Parcel Post and must be accepted C.O.D. for shipping and rental charges and returned, either by Railway Express or Parcel Post, immediately after showing, prepaid. The list of films includes quite a number of 16-mm. films that would be of use in classroom instruction, especially in the social studies and geography courses of the high school.

**TREATMENT OF CONTROVERSIAL ISSUES IN EDUCATION.**—The Michigan State Committee on Citizenship Education of the Department of Public Instruction has recently prepared a statement on the "Treatment of Controversial Issues in Education." It is a very excellent statement. In the conclusion, the article states that: "The treatment of controversial issues is not a mechanical process by which a rigid formula is applied to all situations. Neither is it a process which may be carried through without careful consideration and planning. The foregoing statement is submitted in the hope that it may assist education in the dual role of perpetuating our rich heritage of democratic rights and responsibilities and of making its contribution to the continuing growth of free government."

**FACTS INTERNATIONAL.**—The first edition of the magazine entitled *Facts International*, published by Facts International, Inc., Mamaroneck, New York, has just appeared. This magazine fills a definite public need in the form of giving authoritative and readable information dealing concisely and in an interesting manner with the work of the United Nations organization and all its subdivisions. It is the hope of the publisher that, by becoming more closely acquainted with the United Nations, the reading public will come to understand it better and so aid in preserving the peace and improving man's lot in the world. Since *Facts International* has no official connection with the UN, it is in a position to report activities accurately and objectively without bias, favor, or political coloring. For more information about the magazine and a sample copy, write to the above address.

**CHILD HEALTH.**—Five authorities in highly specialized fields of material on child health have been appointed part-time consultants to the Division of Health Services of the Children's Bureau, Federal Security Administration. Their primary responsibilities will be to advise the Bureau staff and state health agencies on programs of obstetric care, on hearing and speech problems of children, cerebral palsy, child psychiatry, and on the care of prematurely-born infants. The new consultation service is but one more way that the Children's Bureau is carrying out the responsibilities Congress charged it with—to help states and communities develop the best possible health services for mothers and infants. And this is the kind of service that will be expanded, especially in providing better care for infants born prematurely, as more funds become available. The specialists will continue their private practices and teaching positions, but will, from time to time, work with state health officials as requests are directed to the Children's Bureau. The specialists will be concerned solely with the quality of medical care provided under the programs.

**FILM ON THE CORE CURRICULUM.**—A *Core Class in Action* is the title of a new filmstrip showing class activities in Denby High School in Detroit. The strip

runs about twenty minutes and suggests a number of points for group discussion. It may be purchased from the Audio-Visual Materials Consultation Bureau, College of Education, Wayne University, Detroit 1, Michigan. The price is \$3.00. It cannot be rented.

**THE COLLEGE BLUE BOOK.**—The sixth edition of *The College Blue Book*, 464 pages, \$7.50, the standard work of reference of higher education in the United States and the world, is off the press with over 500,000 facts dealing with higher education. It has been a regular office tool in thousands of high schools, libraries, colleges, and universities as well as city and state superintendents' offices and firms dealing with institutions of higher learning for over a quarter of a century. It contains tabulated data regarding the capacity, enrollment, entrance and graduation requirements, degrees granted, student expenses, resources, endowments, and dozens of other pertinent data on practically every institution of higher learning in the United States and the world. It includes information on 770 colleges and universities, 639 junior colleges, 286 colleges for Negroes, 2570 universities of the world, and 2105 professional schools. The volume is available from Charles E. Burckel, Yonkers-on-Hudson, New York.

**SCIENCE TALENT SEARCH.**—The Ninth Annual Science Talent Search is now being conducted by Science Clubs of America. Top awards include 40 all-expenses-paid trips to Washington, D. C., for the Science Talent Institute and \$11,000 in Westinghouse Science Scholarships. Scholarship opportunities will come also to those 260 named annually as Honorable Mentions. In more than 15 states, the entries in the National Science Talent Search will be used later in the spring by state organizations to conduct State Science Talent Searches. Through these extensions of the National Search, additional hundreds of talented young scientists will be singled out for further educational opportunities and encouragement in science.

America needs to discover all possible talents for scientific and engineering creativeness and to stimulate its development. Details of the Ninth Annual Science Talent Search are set forth in the booklet entitled *How Can You Search for Science Talent?* Any science teacher or secondary-school principal may secure additional information by writing Science Clubs of America, 1719 N St., N.W., Washington 6, D. C.

**FILMSTRIPS.**—*Life Magazine* says it has received innumerable requests from school and colleges for copies of its pictures for classroom use. But *Life* editors have been unable to lend out "the richness of its pictorial resources." Instead, *Life* will issue series of filmstrips of its best photographs. Three filmstrips are to be released: *The Middle Age*, *Heritage of the Maya*, and *Giotta's Frescoes of the Life of Christ* (50 frames, \$4.50). For booklet on filmstrips write: Time and Life Building, 9 Rockefeller Plaza, New York 20.

**UN-CHRISTIAN?**—The New York State Catholic Welfare Committee asked that sex-education films be discontinued in public schools of the state because "they are at variance with Christian teaching." The Catholic group is especially opposed to the films, *Human Growth* and *Human Reproduction*. The New York State Department of Education replied, "It is impossible to modify our health education efforts to fit every religious tenet."

**STATISTICS FOR SCHOOLMEN.**—The National Guard is the largest in peacetime history, numbering 360,000 men in August of this year. . . . Medical education in the coming year will cost \$61,000,000, but receipts from tuition will total only about \$14,000,000. Remainder of the cost will be borne by private contributions and government funds. . . . More than 94 per cent of the families in the United States own at least one radio set. In addition, 20,000,000 automobiles are equipped with radios. . . . Stevedoring industry causes the greatest number of work injuries. For every 1,000 man-hours worked, 13 days are lost as a result of accidents and injuries. . . . Among the world's 54 nations, including the Arctic, soccer is the most popular sport. . . . A nation-wide attack on heart disease was launched recently when a total of \$8,614,737 in Federal funds was awarded to 85 medical schools and research institutions in 34 states and the District of Columbia. Funds will be used for stepped-up heart research, for expanded programs for heart teaching in medical schools, and for building additional heart-research laboratories. . . . Nearly 5,000,000 industrial workers are covered by some type of health, welfare, or retirement plan in their collective bargaining agreements. . . . The population of the United States, including armed forces overseas, was about 149,452,000 on August 1, 1949. . . . Youth hostels in Europe served 500,000 young tourists from all parts of the world this summer. . . . Nearly 50 different types of tape recorders are on the market today, ranging in price from \$200 to \$4,000. . . . Approximately 3,000,000 adults and post-high-school youth are being served each year by public schools. . . . More than three quarters of America's 5,859,355 farms are electrified, says the Rural Electrification Administration. . . . In 1940 a bomber cost between \$300,000 and \$500,000; today Americans pay anywhere from \$1,500,000 to \$2,000,000. In 1940 the best air fighters could be bought for \$40,000 to \$60,000 each; today we are paying about \$700,000 (Gen. H. H. Arnold). . . . For every student who now attends college or university, there is at least one more equally able and eager who cannot afford to attend. . . . Overweight is a serious danger to the nation's health. In 1948 more people were obliged to pay extra rates for new insurance during the year for overweight than for any other single medical cause except heart disease. . . . The average earnings of actors for the entire year was \$2,440, according to a survey made by the Actors Equity Association. The survey is entitled, "Why Be An Actor?". . . . Some 4,000,000 acres of potentially productive timberland, now denuded, will be reforested with funds approved by Congress. A fifteen-year program is contemplated, with appropriations ranging from \$3,000,000 for 1951 to \$10,000,000 for 1955, and a like amount each year thereafter through 1965.

**ANOTHER JOB FOR SCHOOLS.**—Michigan State College plans to employ an expert whose job will be to help Michigan communities to set up high-school programs in economic education. Our economic problems are becoming so complex that schools must help youth get some basic understandings about the world of business, industry, and commerce, Michigan educators believe.

**THE PENNSYLVANIA IDEA.**—Nearly a dozen state governors visited Pennsylvania's huge reconverted playground for underprivileged boys to see how it



worked. The vacation-land is located in Indiantown Gap, Pa. It was formerly a military reservation, converted by Governor Duff into a summer camp for 2500 children. The Pennsylvania General Assembly gave \$600,000 for this activity. Governor Duff expects to repeat the experiment next year. He invited other governors to follow his example.

**RADIO SCRIPT ON THE PREVENTION OF WAR.**—The Society for the Prevention of World War III, Inc., of 515 Madison Avenue, New York 22, New York, has available a series of 15-minute radio scripts dealing with the prevention of another world war. The scripts make ideal program material for school assemblies and club meetings, and are available to local radio stations. This is the fourth season for the radio programs. All scripts are available without charge. Free booklets and bulletins are also offered to teachers, club chairmen, librarians, and other persons engaged in educational work.

**11-YEAR SCHOOL SYSTEMS PASS OUT OF EXISTENCE.**—Seven states which had all or a part of their public schools under the 11-year system in 1937-38 have been passed, or are in the process of passing, to the 12-year system, it is learned from the Office of Education. North Carolina, South Carolina, and Texas have already adopted the 12-year system. Beginning this year, Louisiana will have all schools under the 12-year plan. Georgia and Maryland, which had 95.0 and 98.6 per cent of their respective enrollments in 12-year systems—1948-49, will no doubt make this 100.0 per cent in 1949-50. Virginia still had 58.6 per cent of its enrollment in 11-year systems in 1948-49, but is expecting to reduce this percentage the current year.—*North Carolina Public School Bulletin*.

**SHOULD CANDY BE SOLD IN PUBLIC SCHOOLS?**—The New Jersey Nutrition Council believes that candy causes dental decay and wreaks havoc with children's appetites. Therefore, the Council urges that the sale of candy should be stopped in public schools. The Council studied the opinions of national food and nutrition organizations. It decided that candy provides the medium in the mouth for the growth of acid-forming bacteria which attack protective tooth-coverings. The sale of candy in public schools is particularly harmful because children cannot brush their teeth immediately after eating. The New Jersey Nutrition Council also believes that candy is used by children as a substitute for important foods. It satisfies appetites. As a result, children push away their vegetables and meat. It calls upon school administrators to study this problem "with the end in view of discontinuing the sale of candy in public schools."

**AASA 1950 YEARBOOK ON PUBLIC RELATIONS.**—*Public Relations for America's Schools* was selected as the title for the 1950 yearbook of the American Association of School Administrators at the final meeting of the yearbook commission at St. Louis. The decision also was made to dedicate the book to the late Lowell P. Goodrich, original chairman of the commission, who died March 29, 1949. During the meeting the commission made critical revisions in the yearbook's 12 chapters, which deal with the principles and practices of good school public relations and also planned the illustrations. The book will be published in February, 1950.

**SCHOOL BUILDING PROGRAM GETS UNDER WAY.**—The school building program authorized by the N. C. General Assembly of 1949 by an appropriation of \$25,000,000 and by a bond issue of another \$25,000,000 is rapidly getting under way. The State Board of Education recently approved state administrative agencies to make surveys and approve building plans. A Division of Surveys as a part of the Department of Public Instruction will have charge of making studies and surveys of the various units to determine the location of new buildings. The Division of Schoolhouse Planning will approve all building plans. Allocation for funds to the several units is specified by law, \$25,000 to each county from the \$25,000,000 appropriation and slightly more than \$30 per pupil on a per capita average daily membership basis.—*North Carolina Public School Bulletin*.

**A WORKSHOP PROGRAM.**—Administrators and teachers from thirty states and more than fifty-five educational institutions participated in the Smoky Mountains Workshop of the Association for Student Teaching held this fall on the campus of Western Carolina Teachers College, Cullowhee, North Carolina.

**TEACHER BROADCASTS TO RED SATELLITE COUNTRIES.**—Freedom of the American press was contrasted with the restriction of the press in the Russian satellite countries by Mr. Alexander Grammaticoff, teacher of Spanish and French in the Normandy High School, St. Louis, Missouri, on a recent "Voice of America" broadcast. It was beamed by short wave to Munich and then long waved to the Iron Curtain countries—Bulgaria, Yugoslavia, Rumania, Hungary, Poland, Czechoslovakia, and Russia. The broadcast, an official program sponsored by the United States State Department, was conducted in the Bulgarian language, which Mr. Grammaticoff speaks fluently. His interview lasted 11 minutes.

Asked to comment on his experiences as a newspaperman, Mr. Grammaticoff stressed the extent to which a writer may criticize or even ridicule government agencies or public figures. "Anyone, even the President of the United States, may feel the sting of the journalist's pen without any recourse unless a libelous statement is made," he said. Any criticism of high officials in Russian-controlled countries, however, cannot be tolerated under penalty of long imprisonment or even death. Others appearing with Mr. Grammaticoff on the series in the Bulgarian language were a banker, a teacher, a businessman, a lawyer, a merchant, and a workingman.

**FRANK LAUBACH TO BE ON CAMPUS.**—Dr. Frank Laubach, the world's greatest mass educator, spent two days last fall on the campus of Manchester College, North Manchester, Indiana. By using the system of each student teaching another, he has taught 60 million illiterates to read. People have been taught in 193 different languages and dialects in 48 different countries. Most Americans do not realize how many illiterates there are in the world. For example, there are 341 million in India, 450 million in China, and approximately 140 million in Africa. Dr. Laubach started the work in the Philippines in 1929, where he worked out a system to teach the Moro tribesmen to read. His work there was so successful that he has since worked out his system in 193 languages.

One example of the way in which Dr. Laubach starts when he goes into a country is the method followed in Siam. His first step was to prepare ingenious

charts for teaching the Siamese alphabet by associating the shape of each letter with a familiar object. An example of this would be the way a snake could be associated with the English letter "S." By devices of association and visual appeal, words and simple sentences were taught. Illiterate adults gathered in small groups and were taught their first reading lesson, questions were asked, and problems discussed. Each adult taught was then given instructions to teach another before he himself could take another lesson.

**A MONTHLY MAGAZINE ABOUT TWO CONTINENTS.**—*Americas* is an illustrated monthly magazine for Americans, North and South. Published in three editions (English, Spanish, and Portuguese), its collaborators include outstanding statesmen, scientists, and businessmen of twenty-one American nations. Leading writers throughout the hemisphere contribute to *Americas*. It is illustrated by distinguished artists, photographers, and cartoonists. Each issue contains more than 100 illustrations. It tells the story of the people of the Americas: their everyday life, art, literature, music, theatre, press, science, sports. It does not editorialize, but it does give you authoritative, unbiased, up-to-the-minute information on vital subjects in the hemisphere. In addition to leading articles on many subjects, *Americas* present a *profile* of an outstanding North or South American; a *travel article* on an American republic; *accent on youth*, a forum where young people debate current issues; *points of view*, a digest of opinion in the newspapers of the twenty-one republics; *book reviews*, discussing new books of interest to all Americans; *know your neighbors*, a photo quiz; and *holiday and festival calendar*. The magazine, published by the Pan American Union, Washington 6, D. C., may be secured at the following subscription annual rates: English edition, \$3.00 U. S. currency; Spanish edition, \$2.00 U. S. currency; and Portuguese edition, \$2.00 U. S. currency, less 25% discount on 50 or more subscriptions sent direct to Pan American Union.

**FOR USE IN LATIN CLASSES.**—Dr. Emory E. Cochran, 37 West 74th St., New York, continues to publish from September through June his weekly mimeographed, one-page *Libelli*, featuring in each issue a current news item rendered in Latin. Requests outside of New York City have been so numerous that he now makes them available to anyone on a subscription basis of \$1.50 per year. Special single semester quotations for club orders are: 5-14 subscriptions at \$1.20 each, 15-24 subscriptions at \$1.00 each, 25-74 subscriptions at 90c each, 75-99 subscriptions at 80c each, and 100 or over at 70c each. The bulletins appear, as in previous years, every Monday, unless Monday falls on a school holiday or on examination days. At least 15 bulletins are issued each semester.

**ADVISORIES VISIT STUDENTS' PARENTS.**—The first school-wide visitation program of the Amarillo, Texas, Public Schools has recently been inaugurated. Teachers from first grade through senior high left their classrooms for two afternoons recently for visits with parents in the homes of their pupils. Supt. Charles M. Rogers explained the visitation program by stating, "The purpose of the visitation is for better acquaintance between parents and teachers, to bring better understanding of the purpose of the school program and what the school is trying to do for the student. At the same time the teachers desire a better understanding

of the characteristics and habits of the individual child and his home relationships."

Continuing his explanation of the purpose of the home visitation program, Superintendent Rogers added, "We do not expect the parents to entertain or make special preparations for the teacher's coming. The teachers are just interested in getting better acquainted with the parents for better co-operation between home and school for the welfare of the student. "In this short time only a small percentage of homes may be visited, but we hope that the teacher will continue the visits at other times and that parents will come to schools to observe school work and to confer with the teachers," he concluded. During the spring term, two more days will be set aside for home visitation.

**A PROGRAM OF ALCOHOL EDUCATION FOR HIGH-SCHOOL YOUTH.**—Allied Youth, 1709 M St., N. W., Washington 6, D. C., is an educational organization working to bring to teen-agers all over the country a positive program of alcohol education. Through its emphasis on wholesome recreation and the development of sound character and integrated personality, Allied Youth has won the response of hundreds of thousands of high-school students and the support of many national leaders. This national organization's approach is to have one of its representatives speak for thirty minutes to an all-school assembly on the problem of youth drinking and on Allied Youth solution to that problem. At the close of the assembly, the representative meets with those young people who are interested in organizing an Allied Youth post or club.

Since the organization is non-profit, the work is carried on through voluntary contributions. The organization usually finds each school (or someone in its behalf) willing to contribute \$25 to help defray the travel expenses of the representative. Several schools in an area are scheduled for one trip. The organization publishes *The Allied Youth*, a monthly magazine for teen-agers, (\$1 a year) and *Alcoholfax*, a monthly digest of alcohol facts and news (\$5 a year). Write for the free 16-page booklet, *Allied Youth*, October 1949, for more complete information about the organization and its program.

**PAN AMERICAN UNION PUBLICATIONS AND SERVICES.**—The Pan American Union has the following literature available for the 1949-50 school year: (1) a film catalog listing educational motion pictures (16-mm.) available through the Pan American Union; (2) *Americas*, illustrated monthly magazine about two continents, and for Americans, North and South; (3) a list of publications of interest to schools; and (4) a list of publications of general interest. The general services include a small number of exhibits which are loaned to educational institutions and other interested organizations. These exhibits include kodachrome slides, reproductions of Latin American art, recordings of Latin American music, and other materials. The Pan American Union will soon announce special materials for Pan American Day, April 14, 1950. Requests for these announcements may be sent directly to the Office of Special Events, Pan American Union, Washington, D. C.

**NEGRO HISTORY WEEK.**—Negro History Week will be observed from February 12 to 19, 1950. Through Associated Publishers, Inc., 1538 Ninth St., N. W.,

Washington 1, D. C., a Negro History Week Kit is available for \$2.50. It has been prepared to assist those who plan to give attention to this annual celebration. The Kit includes the Negro History Week pamphlet with materials for recitations, declamations, plays, suggestive programs for each day of the week, bibliographical material, descriptive literature, and twenty-four pictures reflecting the epochs in the development of the Negro.

**TEEN-AGE LIBRARY OPENS.**—Indianapolis now has a library whose purpose is to have only the books, magazines, and pamphlets which teen-age boys and girls will like. The idea and everything else connected with this library is comparatively new. There are only two other cities in the United States which have teen-age libraries—Sacramento, California, and New York, New York. Miss Clara Holladay, who was a teacher at School 66, left her home to the city to be used as a library for a memorial to her parents when she died. She also left \$2,300 to buy books. Since there are two regular libraries so close to the home, the library staff decided to use this building for a teen-age library and call it the Holladay, who was a teacher at School 66, left her home to the city to be the city library system. It took almost a year to get everything ready. Shelves had to be planned and built, books had to be arranged (the greatest majority of the books are new), a large pamphlet collection had to be made, and a vocation file had to be fixed.

All rooms are attractively furnished with hickory furniture and grass rugs. The rooms are painted either soft blue green, yellow, or blue. Each room has draperies which blend nicely with the color scheme. Some of the things which make this building different from other libraries are that it has a recreation room on the first floor and is going to have a student government board. It is possible for clubs from all high schools to use this new library as a city-wide club center. Later on, a radio and phonograph and possibly a ping-pong table will add to the pleasure of teen-agers. Other plans include an equipped kitchen for boys and girls to use. The hours of the library are: Monday through Thursday, 1 to 9 P.M.; Friday, closed; and Saturday, 9 P.M. to 6 A.M.

**A PROJECT IN ART.**—The Metropolitan Miniatures project was launched as an experiment last spring with the assistance of the Book-of-the-Month Club, which handled all the practical details for the Metropolitan Museum. This idea was so well received over the entire country that it seems imperative from an educational standpoint that the Museum should go forward with it. The purpose of the project is "to bring the great art treasures of the Museum, by means of full-color reproductions, directly into the homes of cultivated people everywhere—for enjoyment, for enlightenment, and for that broadening of spirit that only contemplation of things of beauty can bring." The Metropolitan Museum has decided to make beautiful Miniatures, in full color, of its treasured objects of art. It will provide an album, in which each set of twenty-four Miniatures can be affixed, to be looked over and enjoyed whenever the spirit moves you. In this album it will give succinct information about each painting or art object, so that its artistic significance and historical background can be learned and fully appreciated. And, finally, it will provide a portfolio in which you can collect and keep at least six such albums.

Each set is composed of 24 Miniatures and sells for only \$1.00. Six of these sets of 24 Miniatures each have been completed. The complete sets, albums and portfolio, may be secured for \$6.00. All letters about the project should be addressed to the Book-of-the-Month Club, 385 Madison Avenue, New York 17. The Museum is unequipped to take care of the details involved in a project like this, and the Club has agreed to do it, as the national distributor.

UNESCO AND THE NEWS.—The best way to keep informed about the current work of UNESCO is to carry a subscription to the UNESCO *Courier*. It is published monthly and contains up-to-date information on all parts of the UNESCO program. A year's subscription costs \$1.00. Subscriptions should be mailed to: UNESCO *Courier*, International Documents Service, Columbia University Press, 2960 Broadway, New York 27.

BRINGING THE UNITED NATIONS INTO THE CLASSROOM.—Ever since the Woodrow Wilson Foundation started publishing *United Nations News* in 1946, teachers have been among its most enthusiastic readers. This publication provides an excellent summary of the activities of the United Nations and is a great aid in bringing about a clear understanding of the significance of the work of U.N. The Foundation now has a very popular school classroom plan for *United Nations News* which makes it additionally valuable and enables the teacher to use the *News* in her own program. On all classroom orders of 5 or more copies sent to one address, there is a special rate of 50 cents a semester per student for 5 issues, and with ten or more copies to one address, the rate is 50 cents a semester for 5 issues and 90 cents per student (10 issues) per year. One teacher's desk copy is provided free with an order of 10 subscriptions or more. With quantity orders, lesson plans are provided for each issue. These lesson plans for each issue are provided for the teacher to aid in making better use of *United Nations News* as a classroom teaching tool. Address all orders or inquiries to the Woodrow Wilson Foundation, 45 East 65th Street, New York 21, New York.

FIVE DISTRICTS GO "DEMOCRATIC."—A unique experiment in democratic school administration is attracting interest. In Essex County, among the many large towns and cities, are five school districts varying in population from 2,000 to 5,000—Caldwell Township, Cedar Grove, Essex Fells, North Caldwell, and Roseland. These districts have the full-time service of the County Helping Teacher, and frequent contacts with the County Superintendent of Schools. They employ, through the County Office, a full-time art supervisor and a teacher of music. With these mutual contacts, the five districts have in the past two years made great progress in co-operative planning. The unique feature of the organization has been the formation of a planning committee, made up of the principals and representatives elected by the teaching staff of each of the five schools, the County Helping Teacher, and the County Superintendent. The purpose of the planning committee is to co-ordinate the various activities of the school districts, much as would be done through a superintendent's office in a city system but with a procedure unusually democratic.

Members of the Inter-School Organization Planning Committee are the County Superintendent, the chairman of this committee, the secretary of the commit-



tee, the chairman of the Materials Committee, the president of the Education Association, the chairman of the inter-school publication, the music teacher, the art teacher, the five principals, and five teacher representatives of grade groups. Each is a member of the committee, either by election or by virtue of his position. The Planning Committee is represented on the Metropolitan School Study Council and holds an annual meeting with the five boards of education, with the teachers as host. Usually the Committee holds a series of workshops each year in a selected field.—*Education Bulletin*.

1950 READING CLINIC INSTITUTE.—The Seventh Annual Reading Clinic Institute at Temple University has been announced for the week of January 30 to February 3, 1950. Another three-year program of one-week institutes has been announced by the Reading Clinic staff. The 1950 institute will be devoted to "Basic Reading Materials and Practices" (January 30 to February 3); the 1951 institute, to "Systematic Sequences for Reading Instruction" (January 29 to February 2); and the 1952 one, to "Prevention and Correction of Reading Difficulties" (January 28 to February 1). This three-year program makes it possible for boards of education and state departments of education to send delegates for the dual purposes of organizing new programs and evaluating existing programs. The theme for each year has been established in terms of a balanced program of remedial, developmental, and corrective reading. The activities of the one-week institutes are differentiated to meet the needs of the following: elementary teachers and supervisors, junior and senior high-school teachers and supervisors, college instructors, reading clinic directors, school psychologists and special class directors, speech educators, and vision specialists. Enrollment is limited by advance registration. For a copy of the program and other information regarding these institutes, write to: Dr. Emmett Albert Betts, Director, The Reading Clinic, Temple University, Philadelphia 22, Pennsylvania.

THE SRA YOUTH INVENTORY.—The *SRA Youth Inventory*, Science Research Associates, Inc., 228 S. Wabash Ave., Chicago 4, Illinois, is based on a survey of 15,000 teen-agers in all parts of the country, conducted by the Purdue Opinion Panel for Young People to discover the major problems of youth. It consists of a self-scoring checklist, containing 298 questions, phrased by teen-agers themselves, covering the problems that students say worry them most. A self-interpreting profile, filled out by the student, shows him the areas in which his problems lie and suggests how he can go about solving these problems. This inventory is devised to help the pupil identify his problems objectively; the teacher to understand her pupil better and tailor her classwork accordingly; the counselor to a wealth of information for group orientation or individual counseling sessions; and the school administrator to aids in curriculum revisions and long-range planning. The *SRA Youth Inventory* can be given individually or in groups and can be administered at any time during the school year. It fits into any part of the curriculum—home room, social studies, English, etc.—or can be used in counseling sessions or group meetings of any type.

"THE ROOSEVELT STORY."—*The Roosevelt Story*, feature length official film biography of Franklin D. Roosevelt, is being distributed with the co-operation of



national organizations including educational, public library, museum, church, and community organizations according to an announcement by Thomas J. Brandon, President of Brandon Films, Inc. The picture is an authentic screen story of the life and times of the late President of the United States and covers over forty of the most critical years of this nation's history. *The Roosevelt Story* is a Tola Production, supervised by Elliott Roosevelt, released by United Artists and distributed in 16-mm. sound film solely by Brandon Films, Inc., 1600 Broadway, New York 19, New York.

**WORKSHOP FOR STUDENT ASSISTANTS IN SCHOOL LIBRARIES.**—A workshop for student assistants in school libraries, was held at Clear Lake. The program included sessions on library techniques and recreational activities. A fee of \$6.50, covering all expenses, was charged.

**NEW DIRECTORY OF 16-MM. FILM LIBRARIES.**—A 1949 directory of 16-mm. film libraries serving schools, colleges, and community organizations throughout the United States has just been issued by the Office of Education, Federal Security Agency. The directory lists, by states and cities, 897 libraries or distributors that rent or loan 16-mm. educational films. Included in the directory are local and state school systems which maintain film libraries, colleges and universities, Government agencies, religious organizations, business and trade associations, visual education dealers, and sources for rental or loan of 16-mm. films. Copies of the new directory, Office of Education Bulletin 1949 No. 10, are available only from the Superintendent of Documents, Government Printing Office, Washington 25, D. C., price 15 cents each. There are no copies for free distribution.

**WHERE DOES SEX EDUCATION BELONG?**—When the Purdue Opinion Panel for Young People recently asked 10,000 high-school boys and girls when they thought the schools should begin sex education, over 50 per cent of them replied that it should be started in junior high school. Twenty-five per cent thought it should be started at the high-school level; 16 per cent, in elementary school; and only 6 per cent felt it should not be covered at all in school.—*Guidance Newsletter*, October, 1949.

**A FILM OF IRELAND.**—The following 16-mm. sound film is now available. *Voice of Ulster* (18 minutes) is a picture of the people of Northern Ireland, working on their farms, in the mills, and in the shipyards, carrying out their ordinary, everyday duties. The camera visits the important industries of Ulster—agriculture, shipbuilding, textiles, heavy engineering, and rope-making. *Voice of Ulster* is a comprehensive study of Ulster today, her industries, her people, and her way of life. The film is available on a rental basis for \$2.50 from the British Information Services, 30 Rockefeller Plaza, New York 20, New York.

**CORONET RELEASES NEW FILMS.**—During the past months eighteen new films have been released by Coronet: 4 guidance films, 4 in language arts, 4 in social studies, 2 in mathematics, and one each in physical science, natural science, business, and home economics. All are one reel, sound, color or black and white, except the film entitled *Friendship Begins at Home*, which is one and a half reels.

A short description and other information on each of these latest 16-mm. sound motion pictures follows:

***Are You a Good Citizen?***—Mr. Heineman has just been chosen to preside over the "Citizenship Day" celebration. And in this film story the pupil discovers why he is considered such a good citizen. He is introduced to a checklist of good citizenship essentials; he learns a new appreciation of the role of democratic institutions in our way of life. (Junior high, Senior high, College, Adult)

***Charles Dickens: Background for His Works***—The world of fiction that Charles Dickens created is the world that is explored in this film. (Junior high, Senior high, College, Adult)

***Division Is Easy***—The film gives pupils a clear understanding of division in action and helps solve some of the difficult problems in teaching the subject. (Intermediate, Teacher Training)

***Friendship Begins at Home***—This film is directed to the adolescent and establishes vividly the value of friendships at home. The fun of doing things with the family group and the human importance of treating parents, brothers, and sisters with respect and affection are dramatically stressed. (Junior high, Senior high, College, Adult)

***How To Keep a Job***—For vocational guidance, for business education, for all young people and most adults, this picture carries an important theme. (Junior high, Senior high, College, Adult)

***Improve Your Handwriting***—Both instruction and incentive are given pupils in this production on improving their handwriting. (Intermediate, Junior high, Senior high, College, Adult)

***Let's Play Fair***—This film will stimulate discussion of "fair play" as it applies to specific problems of the everyday lives of your youngsters and help them take their places in a more harmonious society. (Primary, Intermediate)

***Life in Mountains***—A pictorial background for the study of Switzerland from the low elementary grades through adult groups. (Intermediate, Junior high, Senior high, College, Adult)

***Life of Nomad People***—This picture brings to the screen a simple, yet rich, treatment of the life of these desert wanderers. (Intermediate, Junior high, Senior high, Adult)

***Multiplication Is Easy***—This film is designed to assist the teacher to bring purpose and meaning to the study of mathematics. (Intermediate, Teacher training)

***The Nature of Energy***—This film shows the relationships of atomic energy to the other forms of energy, bringing to the classroom the bold outlines basic to understanding scientific advancements and more specialized units of electricity, sound, light, and heat. (Intermediate, Junior high, Senior high, College, Adult)

***Our Living Constitution***—This film brings the study of our Constitution to life, showing how the basis of our government changes and grows to meet the needs of the times while holding to the principles of thought we hold dear. (Intermediate, Junior high, Senior high, College, Adult)

***Propaganda Techniques***—Chuck would like to know whether the election was really "a victory for good government" as the victorious party claimed, or just

a victory for propaganda. Pupils will learn the methods of recognizing and evaluating propaganda and will be encouraged to adopt a judicious, critical attitude toward it. (Junior high, Senior high, College, Adult)

**Seasonal Changes in Trees**—This picture brings to the class the seasonal story of the changes in trees. Classification, seasonal aspects, and careful observation are stressed throughout the film. (Primary, Intermediate, Junior high, Senior high, Adult)

**Sharing Work at Home**—Shows the importance of co-operation to happy family life. It is a picture for home economics, language arts, social studies, and all other classes in which family relations are studied. (Junior high, Senior high, College, Adult)

**Watch That Quotation**—Teaches the importance of quoting accurately, the general importance of authority behind statements, how to quote in speech and in writing, and how to read and to listen to quotations. (Intermediate, Junior high, Adult)

**Why Study Foreign Languages?**—This film will give your pupils a new concept of the importance of foreign languages to themselves. (Junior high, Senior high, College, Adult)

**Your Family Budget**—The budget, methods of preparation, and values of budgets were carefully planned and checked. (Junior high, Senior high, College, Adult)

All of these new Coronet Films are available through the nation's leading film-lending libraries. Purchase price for one-reel films is \$90 in color or \$45 in black-and-white. Cost for 1½-reel film is \$135 in color or \$67.50 for black-and-white. For a complete catalog and full information on purchases, lease-purchase, preview prior to purchase, or rental sources, write to Coronet Films, Coronet Building, Chicago 1, Illinois

**A SCHOOL CALENDAR OF RELIGIOUS HOLIDAYS**.—To meet the need of teachers who should know in advance that all or some of their pupils will be absent (for religious reasons) on a certain day, the Community Service Department of the American Jewish Committee, 386 Fourth Avenue, New York 16, New York, has prepared a School Calendar. This calendar will be most useful in school districts which have a heterogeneous population. Each religious holiday is marked on the calendar, and on the back of the page (one for each month) is the name of the religious holiday with a brief explanation of its significance. The calendar is of the desk type (4" x 6") with cardboard back and support so as to stand on a desk. The price of these calendars is 20 cents apiece.

**LIFE ADJUSTMENT UNITS**.—Science Research Associates, Inc., 228 South Wabash Ave., Chicago 4, Illinois, has available a complete program of Life Adjustment—a program featuring a *Youth Inventory* to determine the problem areas in school. *Life Adjustment Booklets*, *Instructor's Guides*, and *Posters* are available to assist in the solution of these problems, plus practical suggestions for installing the program in a school. These *Life Adjustment Units* are a series of 48-page illustrated booklets with accompanying *Instructor's Guides* and *Posters*. All are aimed directly at major human problems. Titles include: Choosing Your

Career, Dating Days, Discovering Your Real Interests, Getting Along with Others, Getting Work Experience, Growing Up Socially, How to Get THE Job, How to Live with Parents, Money and You, Prepared for Marriage, Should You Go to College? Streamline Your Reading, Study Your Way Through School, Understanding Sex, Understanding Yourself, What Good Is High School? Why Stay in School? You and Your Mental Abilities, Your Personality and Your Job. Additional units are published each month during the school year.

*Life Adjustment Units* fit flexibly into any curriculum or study group. Using the findings from the *SRA Youth Inventory*, a complete four-year course of study can be built around these units. The booklets can be used separately as aids in individual counseling, for independent library reading. Each unit is complete in itself—all units form a four-year Life Adjustment course. Instructor's Guides and Posters help the teacher or counselor in presenting the material. Complete information and prices may be secured by writing Science Research Associates at the above address.

**SOIL CONSERVATION.**—The problem of soil conservation is not so much the know-how but rather the spread of the know-how. This, of course, is an important task for education, and, as an aid to teaching about the productive use of our land, the Project in Applied Economics for better living sponsored by the American Association of Colleges for Teacher Education has just published a school reader, *Muddy Water*, by Henrie Andrews Howell. Mrs. Howell is a Mississippi teacher and she has also had the experience of helping her husband and son create a productive farm out of one that had been largely wasted away. This publication of 94 pages was awarded first prize in a nationwide contest for school readers conducted by the Project last year. It is the dramatic story—including a forest fire and a flood—of how Jerry and Millie Todd and their young son Chuck moved to a worn out farm and learned the difficult but rewarding lesson of how it could be made to bring them a good living.

Various members of the staff of the Soil Conservation Service went over the manuscript to check it for technical accuracy. The booklet runs to 94 pages and is generously illustrated with photographs which in themselves tell an interesting story. The price is 35 cents each for orders of one to 24, 30 cents each for orders of 25 to 99, and 25 cents for orders of 100 or over, transportation prepaid. With orders of 25 or more will be sent free of charge an eight-page teacher's guide containing suggested activities for use with *Muddy Water*.

Sample copies will be sent on request subject to their being returned, or paid for at the single copy rate, within ten days. If after receiving the sample copy you send an order for twenty-five or more, there will be no charge for the sample copy. Send your order either to the Editor, *Applied Economics*, 280 Madison Avenue, New York 16, New York, or to the Project in Applied Economics, P. K. Yonge Building, University of Florida, Gainesville, Florida.

**STUDENT COUNCIL BROADCAST.**—*Roots of Student Government* is the title of a broadcast recently recorded by the Philadelphia Radio Workshop over Westinghouse Station KYW. It is available free on loan from the FREC, Office of Education, Washington 25, D. C., to high schools, parent-teacher associations, and

other interested groups. This is believed to be the initial use of audio in the student council field, and may well presage a wider use of other than printed materials to communicate with high-school administrators, teachers, and pupils, according to Ellsworth Tompkins, Specialist for Large High Schools, Division of Secondary Education, Office of Education, who wrote the script.

The idea for broadcasting and recording a meeting of the high-school student council developed from a study of "Student Opinion on School Administration," in which it was learned that administrators were frequently unaware of their pupils' attitudes and opinions though they had assumed that they knew them. At the same time, pupils within the school often revealed an ignorance of their own student activities. These findings indicated a need for a more extensive attention to means by which principal, teachers, and pupils can become better acquainted with each other's attitudes and opinions. "If progress toward a more enlightened citizenry is to be made," says Mr. Tompkins, "it seems obvious that a freer flow of communications between all concerned must be obtained. Otherwise, decisions may be made without the benefit of information quite necessary for the effective operation of the total high-school program."

In an effort to overcome some of the situations indicated, high schools outfitted with 33 1/3 RPM playbacks may find the *Roots of Student Government* useful for programs before assemblies, student councils, and parent-teacher groups. Orders to borrow the 33 1/3 RPM recording should be sent to the Office of Education, Washington 25, D. C.

**"VOICE OF DEMOCRACY" CONTESTANTS.**—Following the scholarship awards to the four young high-school student winners of the 1948 *Voice of Democracy* contest, the National Association of Broadcasters generously offered to supply the Exchange with recordings of the winning essays. The four winners—Richard Caves, Everett, Ohio; Charles Kuralt, Charlotte, N. C.; George Morgan, Jr., Hutchinson, Kansas; and Kerron Johnson, St. Paul, Minnesota—have recorded their essays on the subject "I Speak for Democracy" on reverse sides of a 16-inch disc. Each statement runs about five minutes in length. They were chosen by a group of nationally known judges from some 250,000 entries in all 48 states, Alaska, and the District of Columbia.

Delivery of the records is expected about April 10, after which they will be available on loan under the usual conditions.

**THE HIGH COST OF DATING.**—"The High Cost of Dating," a subject close to high-school hearts and billfolds, receives careful scrutiny in "Profile of Youth," appearing in the Sub-Deb Department of the September issue of *Ladies Home Journal*. Students at large New York City high schools estimate that each couple spends at least \$100 for prom expenses, counting \$10 tux rental, dance bid, the corsage (a \$7 orchid in seven out of ten cases), carfare or gas, and after-dance entertainment at one of Manhattan's class niteries. Girls spend from \$15 for material to make gowns to \$45 for ready-made formals, shell out from \$5 to \$10 for small gold evening bag and high-heeled "naked slippers." Biggest single expenditure is post-prom night clubbing at places like the Stork Club and the Waldorf's Starlight Roof; few boys get off with a check smaller than \$18,

though one fellow kept his prom expenses down to \$8 for a corsage—his date bought the bid, they doubled with a couple with a car, and went to a private party after the dance. Since couples usually stay out all night and eat a snack after the dance, plus sunrise breakfast before going home, expenses increase.

The prom, however, is a once-in-a-lifetime occurrence, and boys try to spend no more than \$5 on ordinary week-end dates. A neighborhood movie date costs at least \$3, counting two admissions, after-movie sodas and busfare; Broadway movies, complete with stage show, cost at least \$6—\$1.60 each admission, plus food and transportation. Even after-school nibbling is expensive; the menu at one favorite ice-cream parlor lists sundaes from 40 cents up to a \$1.50 Super Dooper for Two. For those boys with budget troubles (and they are many, since the average allowance is \$2-\$4 weekly, supplemented by earnings from part-time jobs), inexpensive date plans are necessary. Central Park, museums, free radio shows, and television parties at a friend's home are popular and carfare is the only cost.—*The Bulletin*, Watertown, Massachusetts, Senior High School.

**HOW TO PUT THROUGH A BOND ISSUE.**—First, carry on an extended period of community education. Organize a citizens' committee of 160 persons (more or less). Make sure they represent all phases of community life—business, management, labor, professions, real estate, industry, women's groups, etc. Don't worry if some of these people are considered "conservative" in their attitude toward school expenditures. Lay your bond-issue problem before this group in joint meetings with the superintendent of schools and the board of education. Take other moves also. For example, hold open meetings of the board of education and invite interested citizens to attend. Conduct community meetings in each of the schools. Prior to these community meetings, distribute literature telling the story and the plight of your school system. Better let school personnel write the story, but have professional advertisers and artists do the production work on the literature. If possible, boil your story down to a few points. For example: (1) Stress the effect the increased birth rate will have on schools. (2) Describe the new residential areas for which no schools are provided. (3) Picture honestly and without alarm the obsolete schools no longer fit for American children. Repeat, repeat and repeat these points over again. Organize a speakers' bureau and orient the speakers in advance on the problems involved. Schedule talks for these speakers among city, civic, and community organizations. And, of course, get as much newspaper and radio coverage as you can. A day before the bond election, send home with the children a map of all precinct polling places and other literature. Set up a "Get-Out-the-Vote" organization headed by a committee made up of P.T.A. members. Make sure this committee checks registration of voters and conducts a telephone campaign during the entire day of the election to get people to the polls. That is how the Denver (Colorado) school system organized for its bond issue election. Results: a \$21,000,000 bond issue was approved by a 7 to 1 majority.—*North Carolina Public School Bulletin*.

**MIDCENTURY WHITE HOUSE CONFERENCE ON CHILDREN AND YOUTH.**

—The theme of the Midcentury White House Conference on Children and Youth, for which planning is under way at the request of the President, "shall be to consider how we may develop in children the mental, emotional, and spiritual quali-



ties essential to individual happiness and responsible citizenship," Federal Security Administrator Oscar R. Ewing, chairman of the National Committee, announced at the close of the first meeting of the conference committee. The date for the Conference will be the week of December 3, 1950. The National Committee, comprised of 52 educators, physicians, clergymen, businessmen, economists and civic, labor, and farm leaders, convened its two-day planning session in the White House. Following an address by the President, who is Honorary Chairman of the Conference, the committee developed plans for the conference focus, organization of committees and financing. This is the fifth of the White House Conferences on Children called at 10-year intervals by the President. Earlier conferences have studied the physical and economic problems affecting children and have resulted in improved conditions and needed legislation.

Mr. Ewing stressed that the Midcentury Conference is to be a citizens' conference, with full participation from parents and youth, as well as those working in fields of child development. He said that numerous state committees are being formed to provide pre-conference fact finding and to promote home-town participation in Conference activities. In this, Mr. Ewing pointed out, it differs from previous conferences, since major emphasis is being placed on fact finding and recommendations beforehand, with the conference devoted to analyzing information and developing follow-up action programs. The seven objectives which are recommended for the 1950 Conference are:

1. Focus attention on our concern for children and youth in a world in which spiritual values, democratic practice, and the dignity and worth of the individual are of first importance.
2. Bring together, in usable form, our present knowledge about the status of children, their physical, mental, emotional, and moral development; and identify areas in which further knowledge is needed.
3. Point up the needs of parents in providing adequately for their children; and suggest ways of helping them do a better job.
4. Look at the physical, social, economic, and moral environment in which children are growing up; and recommend ways of improving it.
5. Size up present services for children and youth; map the direction in which services should develop; point up ways in which the number of qualified workers can be increased and the skills of these workers sharpened.
6. Examine the ways people are now working together for children; and develop ideas for more effective teamwork.
7. Initiate steps for the achievement of the conference recommendations in the coming decade.

**PARENTS GO TO SCHOOL.**—In Elgin, Illinois, teen-agers' parents go to school, not to brush up on the 3 R's, but to get a better understanding of adolescents and their problems. What the schools have learned about helping students with their countless personal and social problems is shared with hundreds of perplexed parents. The first step in this community-school project is a pre-school workshop in which teachers, parents, guidance specialists, and psychologists participate. This meeting is a general one, paving the way for subsequent meetings on specific problems. Last year a council of freshmen parents was organized. The steering committee, made



up of a parent representing each home room and the home-room adviser, has planned a series of informal meetings dealing with such subjects as boy-girl relationships, family responsibilities, problems of homework, and participation in extracurricular activities. This is only a part of a larger program that includes a varied parent education program of films, letters, and bulletins to parents.—*Guidance Newsletter*, October, 1949.

#### FIRST NATIONAL CONFERENCE ON HIGH-SCHOOL DRIVER EDUCATION.

—One-hundred-forty representatives from 45 states met at Jackson's Mill, West Virginia, this fall to plan more effective methods of organizing, administering, and teaching automobile driving in the nation's secondary schools. A survey of practices throughout the nation in driver preparation was presented to the conference by Wayne O. Reed, State Superintendent of Schools, Lincoln, Nebraska, and chairman of the conference. A total of 4,346 high schools in the United States offer courses in driver instruction including both classroom work and practice behind the wheel. An additional 3,000 or more high schools report they offer driver instruction consisting of classroom work only. The number of schools offering both class and road instruction ranges from 15 in Maine to 600 in Illinois.

There are now more than 3,000 training cars in use by the nation's high schools. Most of these are loaned to the schools by manufacturers, dealers, and motor clubs. The conference recommended that school systems offering driver education courses should purchase one or more automobiles for road practice. Over 400,000 pupils are now enrolled in driver education and training courses of some type, the cost of which ranges from \$15 to \$27 per pupil.

The conference went on record against legislation requiring schools to provide driver education, recommended that money to support such courses should not be earmarked and should come from the same sources as the funds provided for support of the whole educational program. Behind-the-wheel instruction was recommended as an essential of driver training, but representatives from several states reported successful programs with classroom instruction only. A place was demanded for driver education as a part of the curriculum with a minimum total time for a complete course in driver education of 45 to 60 hours.

The conference outlined qualifications for teachers of driver education and saw tests demonstrated for the selection of pupils to be admitted to the courses. While all pupils should have the opportunity to enroll in driver education, the conference stated in its policy book, it was recognized that pupils taking such work should be free from non-compensatory physical or mental defects.

Advocates of contests and awards for spurring achievement in driving skill were advised by the conference to conduct no project involving competition between individual pupils, and not to introduce special activities in the educational program which would interrupt the regular school work.

A long-continued and heated controversy over the use of advertising on cars loaned by co-operating agencies not directly a part of the school system was concluded by the adoption of the following statement: "School systems using one or more automobiles for driver education purposes should use some means to identify them with the driver education program or with the board of education. There should be no commercial advertising or identification on or in such automobiles. However,

where state or local conditions are such that it seems advisable to have courtesy credit identification, it should be limited to a single line—used once—not to exceed one and one-half ( $1\frac{1}{2}$ ) inches in height."

**LARGE VARIATION IS SHOWN IN SCHOOL BUILDING COSTS.**—A wide variation in the cost of new school buildings, ranging from a low of around \$200 to a high of over \$2,000 per pupil is shown in the findings of a survey appearing in *Engineering News-Record*, McGraw-Hill publication. But variation in costs is accompanied by a variation in facilities provided.

The article explains that no one would question a modern fireproof building costing more than the little red schoolhouse, or a school that included an assembly hall or a gymnasium costing more than one without them. Therefore, high-per-pupil cost can mean high community standards and long-range investment rather than sheer extravagance.

Here are some examples cited:

1. New *elementary schools* now being put under contract show costs per pupil served ranging between the extremes of \$193 and \$1,995. The low-cost school consists of temporary portable wood buildings which have only classrooms. The high-cost school is concrete and steel, and has its own power house, an auditorium, library, cafeteria, laboratories, and a visual education room.

2. For *junior high schools*, costs per pupil were between \$565 and \$2,044. The low-cost school is frame and stucco. The high-cost school is fireproof and has both an auditorium and a gymnasium in addition to a community room.

3. For *high schools*, costs per pupil were between \$249 and \$1,801. The high-cost school provides in addition to classrooms, 15 special instruction rooms, an auditorium, a separate gym, a library, a cafeteria, a playroom, a swimming pool, band and choral rooms.

The ENR survey covered 29 elementary schools, six junior high schools, seven high schools, and three colleges. These schools are in 18 states and the District of Columbia. A third of the elementary schools cost between \$700 and \$900 per student—a third of the high schools cost between \$900 and \$1,100 per pupil served.

"By and large, the school south of the Ohio River and west of the Mississippi cost less than \$1,000 per student and those north and east more than \$1,000," the magazine states. "Federal schools in Tennessee and high schools in Texas and Virginia are exceptions to the under-\$1,000 record. Two schools in Pennsylvania, one in Ohio and one in Massachusetts are exceptions to the over \$1,000 per student pattern for new schools in the Northeast."

**EDUCATOR URGES HIGH SCHOOLS TO REVAMP COURSES**—Calling upon the nation's high schools to "revamp their courses completely," William G. Brink, professor of education at Northwestern University, Evanston, Ill., declared that the reason that 553 out of every 1,000 pupils, or more than a million a year, drop out of high school before graduation is that they fail to find school programs interesting, satisfying, and challenging to them. Professor Brink recently surveyed a number of public high schools for the United States Government.

Citizenship training is the weakest link in our education program, he asserted, adding that too frequently required history and civics classes are little more than

exercises in memory without stress on interpretation and relationship to the contemporary scene. Few help a youth to fill his place in society. "High schools," he continued, "should institute more realistic methods of instruction, emphasize improvement of reading skills, and develop among the pupils satisfactory study and leisure-time habits. The students should be taught in school to acquire salable skills and an intelligent understanding of economic life. High schools should make him familiar with the contributions of science; cultivate in him an appreciation of art, literature, music and nature, and develop this competency in the various areas of communication—reading, writing, listening, and speaking. He should learn to purchase and use goods and services wisely and to have respect for human personality, so that he will exhibit a high degree of tolerance, co-operation and good will." "Moreover," added Professor Brink, "the school should plan courses which serve the needs of the whole community. This can be done by sponsoring adult education programs and strong extracurricular activities for students and by studying job opportunities of the neighborhood and elsewhere to provide realistic vocational training."—*Trends in Education-Industry Co-operation*.

**TEST SCORING MADE EASIER.**—A unique teaching-testing tool, the result of twenty-six years of educational research, has been announced by Science Research Associates, educational publishers. Known as the *Self-Scorer*, this device is designed to be used as an answer sheet for objective-type quizzes. It gives immediate knowledge of right and wrong answers, increases learning, and can be graded by the pupil as soon as the test is completed. Educational research workers first proved the importance of immediate scoring of student examination papers in 1923. Their experiments revealed that students gained in learning ability from immediate knowledge of success and error.

Practical considerations, however, limited adoption of the technique. Test papers cannot be marked and returned immediately without extra assistance or use of mechanical devices. Intrigued by the problem and its possibilities, Dr. J. Kenneth Little of Ohio State University conducted additional experiments in 1934. He set up three test groups. The first received their examination scores the day following the test; the second group was scored immediately after completing the test; and the third group of pupils marked their tests with a mechanical computer as they progressed through them. When the learning ability of these groups was analyzed, it was found that the unit marked immediately after the examination had absorbed the material far better than the group that waited a day for its scores. But the group that scored its tests as they answered them—so achieving immediate cognizance of right and wrong—learned more than the other two.

Had the machinery used in this experiment been less cumbersome and expensive, the significance of the results might have changed educational practices some fifteen years ago. It has taken until this year to simplify the technique for general acceptance. Anxious to make research a reality, Syracuse University's Maurice E. Troyer and Michigan State's George W. Angell turned their attention to the problem. Working with Science Research Associates of Chicago, they developed the unit since known as the *Self-Scorer*, an answer sheet packaged in punchboard form.

Using it with objective tests, the pupil punches holes which are numbered to correspond with answer-choices on the examination sheet. If a red dot appears in the hole

the student knows his choice is correct. A wrong answer remains blank. Pupils punch until the correct answer is obtained for every problem. This technique fixes fact in the memory. Using *Self-Scorers* sixteen per cent of the pupils with below average grades moved to average or above average classifications and nine per cent of the average pupils moved up to the superior group.

Teachers have found the *Self-Scorer* a time-saver, since papers are student graded. The units not only make examinations more interesting for the student, but also allow the trained teacher insight into student study-techniques and thought processes. These *Self-Scorer* units, together with answer sheets fitting true-false and multiple-choice tests, are supplied by Science Research Associates, 228 S. Wabash Ave., Chicago 4, Illinois.

**CURRENT EVENTS.**—Teachers in the social sciences who have been having difficulty in finding materials that would clearly relate important current events to economic textbook theory will be interested in a monthly publication now being issued by Economic Service Agency of Washington, D. C. This bulletin, called *Topic of the Month*, features one major topic each month and discusses it, in layman's language, from the economist's point of view. Subjects dealt with are those currently under public scrutiny, such as the British sterling crisis, international cartels, ERP, social security, electric power, farm price supports, economic problems of the South, and housing. The *Topic* presents the background, problems, and proposed solutions and their implications.

The publication is particularly adaptable to class discussion, not only because of the background material it provides, but also because of its presentation of theses that may be subjected to critical analysis. The instructor pressed for classroom time may assign it for outside reading, and depend on the publication itself to arouse the student's awareness that here are practical examples of economic concepts in action. The topics also, of course, provide good reference material on each subject covered. Numbering of the paragraphs makes it easy to refer to specific points in each topic, and the punched margin facilitates filing.

Group discounts are available, even when the individual copies are mailed to different addresses, and complimentary copies are made available to instructors. Send requests to Economic Service Agency, 1603 K St., N.W., Washington 6, D. C. Economic Service Agency, publisher of *Topic of the Month*, is a private organization for research, consultation, and publication in the field of economics.

**WHAT POPULAR MAGAZINES SAY ABOUT EDUCATION.**—Higher salaries for teachers, newer types of curriculum, and new buildings for the relief of over-crowded schools are favorably regarded in current popular magazines, according to two educators at the University of Illinois. Surveying articles in the field of education published by magazines of general circulation during the post-war period, 1946-48, William Van Til, University of Illinois Professor of Education, and Evelyn Luecking, graduate assistant, found that the writers favored the improvement of the school teacher's status in the community and better community-school relationships. There is also recognition of the need for financial support, particularly for new buildings. In the articles surveyed, higher teachers' salaries were recommended in opposition to tax-cutting, and Federal Aid for

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Education urged as a means of equalizing educational facilities, the two educators reported in a recent bulletin. Entitled *What Popular Magazines Say About Education, 1946-48*, (30 cents), it is published by the University of Illinois, Bureau of Research and Service, Urbana, Illinois.

The articles suggest that the public is ready for expanded guidance programs in the schools, education for family living, even special assistance for exceptional children, and that more and better use of educational motion pictures and radio would be approved. In particular, they recommend the development of the school as a center of community activity and of projects in which pupils, teachers, and citizens co-operate. Commenting on the implications of the study to educators and members of the lay public, Professor Van Til said: "Current articles on education in popular magazines encourage an emphasis on dealing with life problems in school and making education practical and realistic rather than concentrating exclusively on textbook learning and the three R's. If popular magazines are as influential on public opinion as they are assumed to be, the public is being educated by them toward a modern concept of curriculum content and method. On the other hand, should these magazines tend to follow rather than lead public opinion, the indication is even stronger that the public opinion is well in advance of the formal traditional practice of many educators, though not in advance of current educational theory. This suggests that teachers and educators and education-minded citizens might re-examine the formula that 'Our communities don't want the functional, problem-centered, active learning type of education; our communities demand formal traditional teaching.' Actually community opinion may be much more sympathetic to functional programs and much more skeptical of traditional teaching than commonly assumed."

The study analyzed and classified 334 different writings on educational matters including 46 editorials. Authors were magazine staff writers as well as professional educators. The articles appeared in 42 different magazines, plus one "reprint" magazine (*Reader's Digest*), and were grouped in the following categories: schools, 139; colleges, 86; teachers, 43; education for veterans, 21; Federal Aid, 15; schools of other peoples, 14; adult education, 9; UNESCO, 5; and miscellaneous, 2.

**CHILDREN ABSENT FROM SCHOOL.**—A radical revision of the school program for dealing with truants is called for in a study entitled *Children Absent from School* released by the Citizens' Committee on Children of New York City. "Truants are not dealt with successfully by the Bureau of Attendance," the report states, "and a complete overhauling of the whole attendance program is needed. A broad, well-integrated plan for dealing with all adjustment problems—including nonattendance—should be developed by the Division of Child Welfare of the Board of Education."

This publication, issued after a year-long study, was prepared with the guidance of an advisory committee composed of experts in education, psychiatry, health, welfare, and the law. Its members were: Herschel Alt, Chairman, Dr. Viola W. Bernard, Dr. William H. Bristow, Leonard V. Harrison, Dr. Alice V. Keliher, Anna Kempshall, Edwin J. Lukas, Austin H. McCormick, Judge Morris Ploscowe, and Judge W. Polier.

According to Mrs. David M. Levy, President of the Citizen's Committee, the report began as a survey of the Bureau of Attendance, generally recognized as the school welfare service most in need of major reform. "It became clear in the course of the study," Mrs. Levy stated, "that most children referred to so-called 'truant officers' are later found to be lawful absentees. Only approximately fifteen per cent are found to be truants. For these truants unlawful absence is only a symptom of problems in the home, at school or within the child's personality. Dealing with the symptom—namely the absence—does not remove the underlying causes. These children need help, the kind of skilled help which the Bureau of Attendance is not qualified to give.

"Furthermore, it is questionable whether the Bureau's existence and activity have much effect on attendance, since expansion of the Bureau has not been accompanied by an improvement in attendance rates. If personnel standards in the Bureau of Attendance cannot be improved, all its services should be taken over by skilled bureaus. If adequate staff and, particularly, qualified leadership can be assured, the Bureau will still have the more limited but important tasks of school census and child accounting; it should not be expected, however, to help maladjusted children."

Viewing truancy as one among many adjustment problems with which schools have to deal, the report asks for a comprehensive plan of "adjustment services" and rejects patchwork improvements of individual bureaus. As part of this plan:

Stress is placed on the role of the classroom teacher as a guide for the child and as the one who must initially recognize trouble and find the necessary help.

A new service within the Division of Child Welfare, that of school counselor, is proposed for all schools so that the teacher may have a skilled consultant available.

A special bureau is suggested within the Division of Child Welfare which would be empowered to use authority when it is needed to help child or parent.

Other recommendations in the twelve chapters of the 112-page report deal with all phases of the school adjustment program:

1. Revision of the attendance clause in the state aid formula as one way to decrease "statistics anxiety" in our school system.
2. Flexible interpretation of the by-laws concerning the reporting of unexplained absences and added provision for classroom screening, which would benefit children and save large sums of money.
3. Adequate programs of psychological testing, vocational and educational guidance as important steps in the prevention of maladjustment.
4. Improved school records, a central index file to be used by all school adjustment services.
5. More adequate qualifications for Bureau of Attendance personnel, and particularly for the three top positions.

The report therefore considers basic the repeal of the law which now provides that top positions in the Bureau of Attendance must be filled from within the ranks and calls for all-out public support of such a "repeal movement." "We are

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sure," Mrs. Levy stated, "that the leaders in our educational system are eager to improve the school services to our children. They can be successful only if the community recognizes that spending money for new programs now will eventually mean savings in public funds as well as in human resources."

**BEST TEACHER OF 1950!**—The Quiz Kids are looking for the nation's two top teachers this year as they launch their fifth annual "Best Teacher Contest!" The opening of the 1950 contest was officially announced on the Quiz Kids program Sunday, November 6, by Dr. Andrew D. Holt, President of the National Education Association, who opened American Education Week that day. Conducted this year on the Monday evening Quiz Kids television show as well, the contest will run through December 18.

Two prize-winning teachers will be accorded national honor in the 1950 Quiz Kids "Best Teacher Contest": the "Best Teacher of 1950," who will receive a cash prize of \$2,000, an appearance on the Quiz Kids program, and a week's entertainment in Chicago with all expenses paid; and the "Most Promising Teacher of 1950," a younger person, who will be awarded \$2,000 to be used for graduate study.

Once again, school children all over America will help find the country's best teachers. All elementary- and high-school pupils will be invited to write letters on the subject, *The Teacher Who Has Helped Me Most*. The letters will be judged by a group of eminent educators, who will evaluate the qualifications of the teachers nominated and conduct personal investigations among the finalists to determine the top-winning teachers.

The two pupils writing the letters nominating the winning teachers will each be awarded a \$1,000 U. S. Security Bond first prize; \$10.00 in cash will go for each of the next 50 best letters; and 500 more winning pupils will each receive an honor certificate and a Quiz Kid pin, making them honorary Quiz Kids. Student winners will be awarded their prizes on special presentation broadcasts to be held on local NBC stations in the spring. All pupils entering the contest will receive certificates of honor, suitable for framing, to present to the teachers they nominate.

Rules of the contest are:

1. Any pupil now in elementary or high school may nominate any teacher he or she now has, or has ever had, providing that teacher is still teaching.
2. His letter on the subject, *The Teacher Who Has Helped Me Most*, may be of any length and must contain his name, age, grade, school, and home address, as well as the name and school of the teacher nominated.
3. Letters will be judged on the pupil's ability to tell honestly and clearly how some particular teacher has helped him and the importance of that help. What he says is more important than how he says it. All pupils have an equal chance, regardless of grade in school.
4. Letters must be written without assistance of teachers or parents.
5. Entries should be addressed to Quiz Kids "Best Teacher Contest," P. O. Box Y, Chicago 77, Illinois.
6. The contest closes at midnight, December 18, 1949. All entries must be postmarked before that hour.



**TRAINING FOR RURAL LEADERSHIP IN CHINA.**—In the hope of stimulating rural-leader training in other countries, the Food and Agriculture Organization of the United Nations has published a report on the Shantan Bailie School, Kansu Province, China. This school is a significant development in training for rural leadership, in education in the promotion and management of co-operatives, and in the development of agricultural skills and techniques required for small-scale industries. The book, entitled *Training Rural Leaders* (FAO Documents Sales Service, Food and Agriculture Organization, 1201 Connecticut Avenue, N. W., Washington 6, D. C., \$1.50) is a study of the establishment of the Shantan Bailie School against the background of the Chinese Industrial Co-operative Movement, a village movement aimed at bringing economic and social reform in China by peaceful and democratic methods. The study describes the training programs, group life, administrative structure, operating facilities, and plans under way and contemplated for the future; it also suggests approaches to establishment of similar experiments elsewhere.

The Shantan Bailie School is located in the village of Shantan in the northern part of Kansu Province, Northwest China. Shantan was once an important commercial center on the old silk road, a terminal point on the business journey of Arab merchants. More than a thousand years ago it was a rich merchant city of perhaps a million people. Today it is a poverty-stricken village of some five thousand persons, who eke out a precarious existence from the soil or from minor industries, using primitive equipment.

Three out of every four persons in China, or more than 340,000,000, are engaged in agricultural pursuits. Most live in rural villages, of which Shantan is typical. In these thousands of small Chinese villages are poverty, malnutrition, disease, poor standards of housing and sanitation, high mortality rates, precariously low incomes, a high rate of illiteracy, low material standards.

In 1944 Rewi Alley's school was established at Shantan, and the summer of 1948 saw 314 students receiving training there. The time spent in student training at Shantan is about equally divided between classwork in fundamental and practical subjects and workshop practice in various training divisions. Training in these different divisions is not confined to one trade or one technique alone. In addition to technical knowledge, students must acquaint themselves with social and economic conditions in China and with current developments in industry, science, and technology in other countries. Students and teachers live co-operatively through participation in group activities and the sharing of responsibilities.

**PLANNING THE SCHOOL BUILDING PROGRAM.**—The October, 1949, issue of *Architectural Forum*, published by Time, Inc., 350 5th Avenue, New York 1, is devoted to the subject of schools. This tome-size issue of the magazine of 300 pages presents a summary of a major national crisis and an outline of the needed action. It presents a comparison of school building problems in New York City and rural Clarksville, a pictorial summary of today's average schoolhouse with focuses on extravagant adherence to traditional design at the expense of modern technical advances. It includes a discussion of long-range planning, architecture and engineering, industrialized building, multi-use of space, modernization of building codes, and new plan types. These studies of thirteen different types of

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schools include the pioneer school, the top-lighted school, the low-cost school, the rural school, the suburban school, Park-Side School, the zig-zag school, the county school, the city high school, the L-shape school, the Forum's school for 1950, the transportable school, and prefabricated schools. Techniques of structure, heating and ventilating, lighting, acoustics, special areas, and sound and audio, as well as reviews of the important new books on and new products for school buildings, form a part of this issue. It is an extremely comprehensive, authoritative, and helpful presentation. Any community faced with the problem of school building construction will find this issue extremely fruitful in aids. Copies of the issue may be secured from Time, Inc., for \$1.00 as long as available.

**VISUAL AIDS IN TEACHING ABOUT POLIOMYELITIS.**—Anatomical drawings relating to infantile paralysis are now available to teachers of biology in high schools and colleges. These were executed by Dr. Frank H. Netter and originally appeared in the August 14, 1949, issue of *Life*. For the secondary-school level, the drawings may be used to supplement a science unit on Poliomyelitis, comprising a source book for pupils, a teacher's guide, and a 39-frame filmstrip. Requests for these teaching materials, which are furnished without charge, should be made to Education Service, National Foundation for Infantile Paralysis, 120 Broadway, New York 5, New York.

**YOUNG PEOPLE AID WHITE HOUSE MEETING.**—Young people will participate in the planning and the programs of the Midcentury White House Conference on Children and Youth, according to an announcement by Leland P. Bradford, director of the NEA Adult Education Services Division. Dr. Bradford, who has been appointed as a consultant to the advisory council on youth participation in the December, 1950, meeting, said that the council will help define and formulate methods to utilize young people effectively during the session. It will be the first time that youth has been invited to participate in this White House conference.

**NATIONAL TEACHER EXAMINATIONS.**—The National Teacher Examinations, prepared and administered annually by Educational Testing Service, under sponsorship of the American Council on Education, will be given at testing centers throughout the United States on Saturday, February 18, 1950. At the one-day testing session, a candidate may take the Common Examinations, which include tests in General Culture, Mental Abilities and Basic Skills, and Professional Information; and one of eleven Optional Examinations, designed to demonstrate mastery of subject matter to be taught. The college which a candidate is attending or the school system in which he is seeking employment will advise him whether he must offer the National Teacher Examinations and which of the tests he should take. Application forms and a Bulletin of Information describing registration procedure and containing sample test questions may be obtained from college officials, school superintendents, or directly from Education Testing Service, P. O. Box 592, Princeton, New Jersey. A completed application, accompanied by the proper examination fee, should reach the ETS office not later than January 20, 1950.

**HIGH-SCHOOL SENIORS BECOME TEACHERS AIDES.**—A number of secondary schools in Michigan are making it possible for selected, gifted high-school

seniors to obtain experience in the elementary schools, without teaching responsibilities. This is brought about by a teacher aide program. The general plan includes a selection of those seniors best qualified to work with children in the elementary school; provision for a series of experiences in assisting the teacher in working with children; effort to develop better understanding of children and youth; and careful counseling in the possibilities of teaching as a career. This program is under the direction of Earl E. Mosier, Assistant Superintendent, Department of Public Instruction, Lansing.

**PRINCIPALS STUDY TESTING POLICY.**—A special committee set up by the Utah State Secondary Principals Association currently is studying the problem of granting certificates of high-school graduation to persons making satisfactory scores in General Educational Development tests. The special committee plans to find out what is being done on a national basis. Committee members also will confer with high-school principals in the state to get their recommendations. As a follow-up to this work, the committee will ask one or more of the state's institutions of higher learning to conduct a careful study of social and academic adjustment of veterans who have entered college after receiving equivalency certificates. Climaxing the study, the committee conducted a symposium as part of the Secondary Principals Association meeting in Salt Lake City, September 29 and 30 and October 1. Results of the study will be submitted to the State Board of Education with recommendations to that body on policy concerning GED testing and credits.—*Utah Educational Review*.

**FILMSTRIPS AND FILMSLIDES IN TEACHING THEATRE.**—The October, 1949, issue of the *Educational Theatre Journal*, published by the American Educational Theatre Association, Ann Arbor, Michigan, contains an excellent bibliography and listing of filmstrips and filmslides for use in teaching theatre. This article (pages 5-17) was compiled by the Committee on Audio-Visual Aids of the Association. It includes materials on architecture, costumes by periods, the ballet, festivals, as well as history and personalities. The same issue contains on pages 41-47 a list of one-act plays intended primarily for directors of educational dramatics who prepare plays for festivals, etc. It should be helpful also to classes in drama and to all persons and groups interested in the dramatic possibilities of one-act plays. Likewise, an excellent listing (pages 48-81) of recordings for use in teaching theatre will also be found. The list is organized by subject matter and includes drama interpretations, dialects, radio transcriptions, and special sounds.

**EDUCATOR'S AWARD.**—For the third time the Delta Kappa Gamma Society announces the Educator's Award of one thousand dollars. It will be given for the most significant contribution to education written by a woman between April, 1948, and April, 1950. The first Award was made in August, 1946, at the national convention in San Francisco to Dorothy Canfield Fisher for her study, *Our Young Folks*. The second Award was made in August, 1948, to Dr. Kate Wofford for her book, *Modern Education in the Small Rural School*.

Publications may be of either creative or research types. Because of the current crisis in education, special consideration will be given to research in

(1) teacher welfare, (2) selection of teachers, and (3) vital contributions to the education of teachers. The quality of the study, the probable extent of its influence, and its ultimate effect upon procedures and conditions in these areas will determine the selections. Nominations may be made to the Panel of Judges in a letter addressed to Miss Birdella M. Ross, National President, 3149 Irving Avenue South, Minneapolis, Minnesota. The envelope should be marked "Attention: Chairman, Panel of Judges for Educator's Award."

**AIDS FOR FACULTY MEETINGS.**—Principals of high schools looking for suggestions and source materials in organizing their faculty meetings for the year will find much help in the mimeographed syllabus prepared by Ivan H. Linder, Principal of the Palo Alto Senior High School of Palo Alto, California. This publication of 107 mimeographed pages on "The Problems and Practices of Secondary-School Administration" is an attempt on the part of Dr. Linder to bring theory and practice together. The book is built around the school administrator and it is here that the teacher in the classroom will profit from a critical analysis of the factors that provide a curriculum meeting the need of present-day youth. Topics covered are those that should be of concern to the classroom teacher if she hopes to be the kind of teacher the secondary school needs in this day of shifting values. The school with a faculty that is appreciative and fully aware of the administrative problems confronting the secondary school today is one which every community must have if it hopes to give its children the essentials for effective living. The secondary-school principal who is anxious to have an informed faculty will find this publication a real aid in his planning. It will be helpful to him not only in its outline of administrative problems, but also in its selection of valuable related source references. It answers not only the prevalent question: "What topics for discussion will be most valuable to my teacher?" but also "Which of the voluminous writings about secondary education will be of real help to the teaching and the supervising staff of my school?" For further information, write to Ivan H. Linder, Principal of the Palo Alto Senior High School, Palo Alto, California.

**INTERNATIONAL UNDERSTANDING.**—A conference on international understanding was held at Estes Park last summer. The conference was held under the auspices of the American Council on Education with the co-operation of sixty-five national organizations and with the financial assistance of the Edward W. Hazen Foundation and the Carnegie Endowment for International Peace. While the conference dealt with "The Role of Colleges and Universities in International Understanding," the implications of its deliberations and recommendations cover the entire field of education from preschool to adult education.

The work of the conference centered about four main points which were of common interest to the sponsoring organizations: (1) co-ordination between the campus and outside agencies concerned with education for international understanding; (2) specialized training for various types of service; (3) general education on the campus and in its surrounding community; and (4) a framework for international co-operation among colleges and universities. The complete

report of the conference will be published by the American Council on Education, 744 Jackson Place, Washington 6, D. C.

**A NEW JOURNAL ON RESEARCH.**—Mr. Arthur F. Corey, executive secretary of the California Teachers Association, has announced the publication of a new research magazine—the *California Journal of Educational Research*. The first issue of the magazine is expected to be off the press on January 10, 1950. "We have realized a need for such a publication in California for many years," said Mr. Corey, "and the *California Journal of Educational Research* should meet that need." It will be published five times a year. The State Advisory Council on Educational Research—representing the four major California Universities, city and county school research departments, the State Department of Education, the California Association of School Administrators, and the California Teachers Association—will serve as editorial board. Editor and assistant editor will be Dr. Frank W. Parr, Director of Research, California Teachers Association, and Dr. Kenneth R. Brown, Assistant Director of Research.

The new publication will attempt to interpret significant research studies that have been completed at California colleges and universities, and by city and county school research departments. Although the magazine will devote major attention to California research, it will also include research news and facts from all sections of the country. The first issue will feature an article by Dr. Edgar Morphet, Professor of Education at the University of California, which will evaluate California's educational status as reported in the recent study of the Council of State Governments. Subscriptions for the *California Journal of Educational Research* should be sent to the California Teachers Association, 391 Sutter Street, San Francisco. The subscription rate is six dollars a year.

**A VAST SYSTEM.**—You have all heard and read about the tremendous size of New York City's educational system. You have not been misinformed. It is a gigantic system—with some 36,000 teachers and supervisors, and 886,000 pupils, with courses for the gifted, the slow, the mentally retarded, the crippled, the mal-adjusted, the blind, the college-bound, the workers in industry, the artists, the artisans, the musicians, the writers—and so on. It could not be anything less than gigantic in this gigantic metropolis of over 8,000,000 people.—*High Points*.

**WHY PEOPLE LOSE JOBS.**—Ace job-placement specialist Walter Lowen, writing in *Advertising Agency*, revealed the twelve real reasons people get fired. They were: (1) laziness ("you can't get away with it"); (2) disloyalty; (3) intemperance; (4) poor health causing frequent absenteeism; (5) poor personality; (6) emotional instability; (7) dishonesty ("liar, hypocrite, gossip, and time-waster are essentially dishonest"); (8) immorality; (9) talkativeness; (10) bad disposition; (11) unprogressiveness and inflexibility of mind; and (12) income mismanagement.

**READING ACCELERATOR.**—A low-cost machine, developed by Mrs. Elizabeth Simpson, Director, Adult Reading Clinic, Illinois Institute of Technology, which, with accompanying materials, is designed to increase the reading speed of any normal individual above the age of ten without loss in reading comprehension. On several thousand cases, short reading programs based on this type of

machine have resulted in reading speed increases averaging around ninety per cent. According to rechecks, most of this increase was retained six months later. While generally useful, this program is not recommended for persons with very low intelligence or serious emotional problems. Write Science Research Associates, 228 S. Wabash Ave., Chicago 4, Illinois, for free descriptive literature.

**FOREIGN STUDENTS IN AMERICAN INSTITUTIONS.**—During the academic year 1948-49, more than 25,000 foreign students were enrolled in colleges and universities in the United States. In addition to registered students, many hundreds of other persons from foreign countries came to the United States to study specific problems of education and to see the way these problems are being met through our schools and colleges. These programs, under the Fulbright Act, the Smith-Mundt Act, and those developed by the Department of the Army, will still further increase the number of foreign students who will come to the United States during the present year.

**TEACHER CHARACTERISTICS STUDY.**—The Teacher Characteristics Study is a new research project of the American Council on Education. It has been undertaken in an effort to determine those interests and qualities of temperament that characterize teachers who are regarded as being effective in their relationships with pupils. The research has the two following major objectives: (1) identification of certain traits or qualities of successful teachers and (2) development of measures of teacher interests and temperament. In connection with the study of the patterns of personal qualities and interests of teachers, an effort will be made to develop instruments for measuring the extent to which a given individual possesses the patterns of personality and interests typical of successful teachers.—*The Educational Record*.

**FUTURE FARMERS.**—More than 280,000 high-school pupils are members of the Future Farmers of America according to the U. S. Office of Education. They are members of more than 7,000 chapters in rural public high schools of the nation.

**HISTORIC DOCUMENTS IN FACSIMILE.**—Significant historic documents in the custody of the Archivist of the United States, such as the Bill of Rights, are now being reproduced in facsimile by the National Archives for sale to schools, libraries, and the public; according to Dr. Wayne C. Grover, the Archivist. To meet the demand for copies of documents important in securing traditional American liberties and illustrating other aspects of United States history and to provide them at a much lower cost than would be possible in filling individual orders, the National Archives has begun to reproduce such documents in quantities by photographic and other methods. So far fourteen documents, including photographs, have been so produced in facsimile. The first in the series is the *Bill of Rights*, the original of which is now touring the country on the Freedom Train. Others are *General George Washington's Oath of Allegiance at Valley Forge*, a deposition signed by Deborah Gannett (the woman who fought for three years as a soldier in the Revolutionary War), which is also on the Freedom Train, a broadside containing the history of the movement for a Washington Monument to 1849, a letter signed by Dolly Madison, and photographs of Abra-



ham Lincoln and Robert E. Lee by the famous Civil War photographer, Mathew Brady.

The facsimiles, which are described below, are for the most part the same sizes as the original documents. For instance, the *Bill of Rights* is 32 by 34 inches. It is reproduced on fine quality paper, is especially suitable for framing, and sells for 55 cents. The other facsimiles so far issued are on photographic paper and they sell for 20 cents a copy. A facsimile of the large, 5-page *Emancipation Proclamation*, signed by Abraham Lincoln, is now being prepared, but it is not yet known how much it will cost.

The facsimiles are on sale in Room 100 in the National Archives Building or they may be ordered from the Exhibits and Information Officer, National Archives, Washington 25, D. C. Orders for large quantities of Facsimile No. 1, *Bill of Rights*, however, should be addressed to the Superintendent of Documents, Government Printing Office, Washington 25, D. C. A check or postal note should accompany each order and should be made payable to the Treasurer of the United States.

Although not in the facsimile program, the several World War II surrender documents have also been published by the National Archives in facsimile, somewhat smaller than the original documents, in two booklets, *Germany Surrenders Unconditionally* (42 pages) and *The End of the War in the Pacific* (24 pages). These booklets, for sale at 30 cents a copy, may be obtained from the National Archives or the Government Printing Office.

No. 1. *Bill of Rights*.—On September 25, 1789, the Congress proposed twelve articles of amendment to the Constitution of the United States. Except for the first two, they were ratified by the required number of states by December 15, 1791, and thus became the first ten amendments. They have since been known as the Bill of Rights. The enrolled original of the Congressional resolutions, from which the facsimile was made, is in the National Archives. (32" x 34")—55 cents.

No. 2. *Oath of Allegiance of George Washington at Valley Forge, 1778*.—On February 3, 1778, in the midst of the American Revolution, the Congress of the United States required all officers of the Army and the Navy and all persons holding any civil office under the Congress to subscribe to an oath of allegiance. The original oath of George Washington is in the National Archives. (10" x 8")—20 cents.

No. 3. *Deposition of Deborah Gannett, Woman Soldier of the Revolutionary War*.—Deborah Gannett, a woman, served in the armed forces of the United States during the Revolutionary War. She was enrolled as a private in the Army under the name of Robert Shurtleff, was wounded in the battle of Terrytown, witnessed the capture of Cornwallis, and was honorably discharged in November, 1783. The document reproduced is Deborah Gannett's deposition in her claim for pension. It is among the records of the Veterans' Administration in the National Archives. (11" x 14")—20 cents.

No. 4. *Photograph of Sitting Bull*.—This Indian chief was leader of the Sioux in their war against the whites in 1876-77, made famous by "Custer's Last Stand" in the Battle of the Little Big Horn. This is a facsimile of one of many photographs of American Indians among the records of the Office of the Chief



Signal Officer, United States Army, in the National Archives. (8" x 10")—20 cents.

No. 5. *Photograph of Abraham Lincoln*.—The original negative of this photograph was made by Mathew Brady in 1864. It is in the National Archives where it is filed among the records of the Office of the Chief Signal Officer, United States Army. (5" x 10")—20 cents.

No. 6. *Revolutionary War Recruiting Broadside*.—On September 16, 1776, the Continental Congress authorized payment of bounties to persons volunteering for military service for the duration of the war. New York State's committee for raising its quota of troops issued instructions to recruiting officers in the form of a broadside. Years later a copy of the broadside was submitted to the United States Government in connection with the claim for pension of a Revolutionary War widow. This copy, from which the facsimile was made, is among the records of the Veterans' Administration in the National Archives. (11" x 14")—20 cents.

No. 7. *Photograph of Robert E. Lee*.—This photograph was made by the celebrated photographer, Mathew Brady, in 1865, shortly before Lee left his home in Richmond to become president of Washington College, Lexington, Va. The original negative is in the National Archives, where it is filed among the records of the Office of the Chief Signal Officer, United States Army. (8" x 10")—20 cents.

No. 8. *Letter from Dolly Madison Agreeing to Attend Washington Monument Ceremonies, 1848*.—Elaborate ceremonies were planned for the laying of the cornerstone of the Washington Monument on July 4, 1848. Invitations to attend were sent to numerous notables, including the widow of President James Madison. Her letter of acceptance, from which the facsimile was made, is among records of the Washington National Monument Society in the National Archives. (8" x 10")—20 cents.

No. 9. *Historical Sketch of the Washington National Monument to 1849*.—On October 20, 1849, the Washington Monument Society issued a broadside reciting the history of the movement for a national monument in George Washington's honor and inviting the applications for appointments as agents to solicit funds for completion of the monument. The facsimile was made from a copy of the broadside among the records of the Washington National Monument Society in the National Archives. (11" x 14")—20 cents.

No. 10. *Broadside Soliciting Funds for Completion of Washington Monument, 1860*.—The Washington National Monument Society took advantage of the presidential election of 1860 to appeal to voters throughout the nation to contribute toward completion of the national monument being erected in George Washington's honor. This appeal was in the form of a broadside posted in the immediate vicinity of each polling place. The broadside was posted throughout California, a copy of which is among the records of the Washington National Monument Society in the National Archives. (11" x 14")—20 cents.

No. 11. *Certificate of Membership in the Washington National Monument Society*.—Persons who contributed one dollar or more to aid in the erection of a

national monument in George Washington's honor were awarded membership in the Washington National Monument Society. The certificate of membership, from which the facsimile was made, is among the records of the Society in the National Archives. (10" x 8")—20 cents.

No. 12. *Appeal to Masons for Funds for Washington Monument, 1853.*—In 1853, centennial of George Washington's initiation into the Masonic Order, the Washington National Monument Society appealed to every Masonic lodge in the land to appoint a committee to solicit funds to aid in completing the national monument that was then erected in his honor. The appeal was in the form of a printed circular, which included blanks for names of committeemen nominated by each lodge and, if approved, authorized by the Society to collect funds. The reproduction was made from a copy of the circular among the records of the Society in the National Archives. (11" x 14")—20 cents.

No. 13. *Photograph of John J. Pershing.*—The original negative of this photograph, which was made in 1921, is in the National Archives, where it is filed among records of the office of the Chief Signal Officer, United States Army. (8" x 10")—20 cents.

No. 14. *Photograph of Dwight D. Eisenhower.*—The original negative of this photograph, which was made during World War II, is in the National Archives, where it is filed among records of the Office of the Chief of Naval Operations, United States Navy. (8" x 10")—20 cents.

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### Investing in Yourself

Have you used "Investing in Yourself?" This is what a high-school girl wrote about it.—"Guess what! Now I'm really living! The first event in my life that ever made me stop and realize what I really want from life was the reading of *Investing in Yourself*. Before reading this book, I had done some thinking about what my wishes were in this upsurging world of today, but now after generally and objectively studying myself and analyzing my purposes through the help of this booklet, I find that these wishes were mere childish whims. . . . Now if I were to wish again, I would desire basic foundations of happiness. My own capital, my goals now and in the future, my time investments, good or bad, my personal development through others' influence, and other factors make me what I am, make me want to lead a good life. . . .

"This theme has revealed what I really am and how I live, day after day, in a whirl of friendship, love, and understanding or confusion, and it has clarified my views of what I actually want from life. *Investing in Yourself* had given me the courage and "backbone" to be able to face distress, failures, and life's old troubles and difficulties. It has given me that special "umph" with which I want to add betterments for a strong personality and to lead a good life for the progress of my personal development, for my friends' and neighbors' improvement and for the whole world's advancement."

# The Book Column

## Professional Books

AYER, FRED C. *Practical Child Accounting*. Austin 1, Texas: The Steck Co. 1949.

246 pp. \$4.00. This new book provides complete coverage for: (1) construction and organization of local and state child accounting system; (2) detailed, illustrated methods for keeping cumulative pupil records in elementary and secondary schools; (3) the improvement of teachers' marks, home reports, and new reporting practices; (4) modern practices of compiling, filing, and using pupil records by teachers, principals, and superintendents; and (5) keeping and using pupil records in connection with such administrative problems as census, attendance, measurement, reporting, classification, pupil progress, population trends and implications, pupil migration, discipline, adjustment, and guidance.

The first three chapters of this book cover the scope and purposes of child accounting and provide the essential background for administrators who desire to establish an effective system of child accounting records or to evaluate and improve the present pupil personnel program. Chapters Four and Five treat the methods and problems of taking school census, registering pupils, and keeping and using census records. Special consideration is also given to methods of checking home conditions and the use of home information blanks.

Methods of keeping cumulative records are discussed in detail in Chapters Six and Seven of the book. Sample forms of elementary and high-school cumulative records are presented, with detailed instructions on the proper ways of making entries. Cumulative record forms provide space for recording ten different types of data: (1) census data, (2) comments on home and family conditions, (3) attendance, residence, and scholarship data, (4) comments on behavior and social adjustment, (5) individual test records, (6) a record of special education and physical defects, (7) a record of growth, health, and immunization, (8) data pertaining to special interests, (9) miscellaneous data, and (10) final recommendations and comments. Each of these types of data is discussed in *Practical Child Accounting*, and typical form entries are shown for the purpose of illustrating how best to keep and use the cumulative record.

The important problem of selecting and using effective child accounting records in classrooms and administrative offices is treated in detail in Chapters Eight and Twelve. Chapters Nine, Ten, and Eleven provide the most up-to-date, thorough-going, and immediately practical treatment available concerning the pressing problem of teachers' marks and reporting practices. Each of these chapters is elaborately illustrated with widely used report cards and with charts and graphs. An analytical treatment of many vital administrative problems which depends on effective child accounting for their successful solution is given in the last two chapters.

BENDER, R. N. *A Philosophy of Life*. New York 16: Philosophical Library. 1949.

262 pp. \$3.75. This is a new kind of book in the field of philosophy—a nontechnical application of the philosophic method to problems of intelligent living in

the modern world. It presupposes no formal training in philosophy, requiring only that the reader be interested in each problem as the nature and significance of human personality and the pathway to human happiness.

- BENT, R. K., and KRONENBERG, H. H. *Principles of Secondary Education*. New York 18: McGraw-Hill Book Co. 1949. 635 pp. \$4.50. This revision retains the general framework and purpose of the earlier edition: to give a comprehensive, teachable treatment of the secondary school in the United States. As before, the book covers the origin, growth, and democratic features of the secondary school, as well as its purpose in society, how it aids in the solution of community problems, the pupils who attend it, its curriculum, and services to pupils through guidance.

The revision is up to date in every respect. All factual data have been modernized. Trends and issues emerging from reorganizations and changes brought about by the war and postwar period have been included. In many cases the text has been modified in keeping with a shifting of emphasis, as in the functions and aims of secondary education. Charts and tables have been extended. A study manual for students will be issued separately, and filmstrips to accompany the text are in preparation.

- BERELSON, BERNARD. *The Library's Public*. New York 27: Columbia University Press. 1949. 204 pp. \$3.00. This book is an organized summary of all that is known about the use of our 7,400 public libraries. It brings together 100 studies, constituting a body of knowledge about the 25,000,000 registered library-users, how often they use the library, trends in library use, and public attitudes toward libraries.

- BEST, C. J. *Music Rooms and Equipment*. Chicago 4: Music Educators National Conference. 1949. 112 pp. \$1.50. This completely revised and much enlarged edition of the Music Education Research Council Bulletin No. 17 includes a treatise based on a study by Clarence J. Best and an authoritative chapter on Acoustics by Dr. Richard H. Bolt. Other section headings are: Types of Music Rooms, Illumination, Heating and Ventilation, Equipment for the Music Department, Radio and other Audio-Visual Aids, Band Shells and Pavilions. The book as a whole provides a comprehensive manual dealing with all aspects of planning, construction, acoustical treatment, equipment, etc., and with all types of facilities for schools, colleges, and communities, ranging from complete music buildings to classrooms and individual practice rooms, from auditoriums to general purpose gymnasium-theater-rehearsal-rooms and band shells—and from the simplest to the most elaborate installations for music libraries, instrument storage, wardrobe, and all other essentials. Requirements for planning, construction, and equipment for the largest and smallest schools are taken into account. One section is devoted to the reproduction of 83 floor plans and reproductions of photographs and charts, and a bibliography completes the book.

- COLES, J. V. *Standards and Labels for Consumers' Goods*. New York 10: Ronald Press Co. 1949. 564 pp. \$5.00. The use of standards and informative labels for consumers' goods is increasing. It is a marketing phenomenon which must be recognized, even by those who are still unconvinced that it represents a forward

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step. This book is both a detailed examination of the present-day status and a history of this development. Those who feel that consumers, more than ever, need and want the help of standards and labels on the goods they buy will also find suggestions for their establishment and use; for overcoming the objections and fears of some producers; and for stimulating over-the-counter customers to use and to demand standards and labels.

Part I discusses the position of consumers as buyers, and the gradual development of consumer interest in their problems. In Part II, labels as they exist today are discussed and criteria for good labels set up. Part III covers some basic concepts of standards which are essential to an understanding of their use generally, and specifically in connection with consumer goods. How standards are used by producers in making, distributing, and describing consumers' goods is set forth in Part IV, while Part V deals with the manifold problems of getting standards: their development, establishment, terminology, and the procedures and agencies for securing standards and informative labels for consumer goods. Part VI takes up the grade labeling of consumer goods in the United States and Canada, the controversies arising over compulsory grade labeling, and the general issues involved. Part VII is devoted to a discussion of the present status of standards and labels for consumer goods.

DAVIES, D. R., and HOSLER, F. W. *The Challenge of School Board Membership*. New York 16: Chartwell House. 1949. 159 pp. School-board membership in the United States offers a critical responsibility and a challenging opportunity to our adult citizens. In tens of thousands of school boards across our land, members regularly are called upon to make decisions of policy and action which directly affect the development of our most precious heritage, our most valuable national resource—our children.

The results of these decisions are not always immediately apparent. They lie deep within the slowly unfolding bodies, minds, and souls of our children, to be harvested in the future. The destiny of the America of tomorrow will depend much upon the vision of those who are charged with the responsibility for the educational program of today. In no other country throughout the whole world is the control of education so close to the people. More than 400,000 school-board members in some 100,000 local school districts are the chief policy makers and legislators for our nation's schools. Here, in truth, is democracy at work. Our people have not chosen bureaucratic control by a far-off central government for their schools. They have voted, with few exceptions, to make the important decisions concerning their children's education within each local district. As their representatives, they have chosen school-board members from among their midst to carry out their will.

It is important, therefore, that each board member have a broad grasp of his task. His day-to-day decisions will be affected by his point of view about education and his understanding of his relationship to the school system. To assist him in realizing the far-reaching opportunity to serve mankind through our nation's children, this book is dedicated.

FOWLKES, J. G., editor. *Higher Education for American Society*. Madison 5: The University of Wisconsin Press. 1949. 541 pp. \$4.00. This book is a

compilation of papers delivered at the National Educational Conference which was the opening event of the centennial anniversary of the founding of the University of Wisconsin. The program of the conference is included as an appendix to this volume, as is also a list of the members of the conference and of the institutions which they represented. The formal papers presented constitute the chapters of this book.

In this compact volume the interested reader will find much significant discussion of the problems confronting higher education in the American democracy. The goals of higher education are convincingly set forth; its achievements are appraised; the education of the whole man is emphasized; and ways of solving the many problems confronting higher education to make it more effective are critically considered.

The major topics discussed were Appraising and Planning Higher Education, Problems in Higher Education, Goals in Higher Education, Personal Values and Higher Education, and Improving the Effectiveness of Higher Education.

HOAG, VICTOR. *It's Fun to Teach*. New York 17: Morehouse-Gorham Co. 1949. 215 pp. \$3.00. Here is a book which dignifies church school teaching as a *hobby* and as a continuing life activity, a real calling for the laymen of the church. At the same time, the author shows it to be real fun. The book is not theoretic pedagogy but practical common sense and reveals that teaching in the church school does much for the teacher as well as for the pupils.

The reader will find teachers' outlines and methods which create order, movement, and results. And he will also find a true caricature of many of our foibles, including the "lecture teacher," looking for foolproof and easy courses that lead he knows not where. While directed specifically to the church school teacher, there is much that will be of interest and help to the secular school teacher. Then, too, the school administrator will also find good principles of teaching therein.

HOPPOCK, ROBERT. *Group Guidance*. New York 18: McGraw-Hill Book Co. 1949. 407 pp. \$3.75. In this new text one of the leading authorities on group guidance tells the beginner what to do and how to do it. The author considers problems of orientation, educational guidance, and vocational guidance, presenting material tested in his classes at New York University and revised in the light of his classroom experience.

Part I, *Principles*, explains what administrators may and may not expect to result from group guidance, where it should be introduced and why, what should be included, and who should teach it.

Part II, *Techniques*, offers various projects which may be made the basis of a group guidance program and considers the aspects of such a program.

Part III, *Evaluations*, gives a comprehensive review of the research which has been done in an attempt to evaluate the results of group guidance.

LARSON, W. S. *Bibliography of Research Studies in Music Education*. Chicago 4: Music Educators National Conference. 1949. 132 pp. \$2.00. This report of the Music Education Research Council is a catalog of some 1,600

titles, representing nearly one hundred institutions, provides a screening of the lists in the first edition issued in 1944. It includes many new titles, covering a seventeen-year span from 1932 through 1948.

LOWITH, KARL. *Meaning in History*. Chicago 37: University of Chicago Press. 1949. 269 pp. \$4.00. All Western thought on the subject of history is patterned either on the classical view of the world or on the Christian faith in the Kingdom of God. The one is based on the experience of recurrent life-cycles, the other on hope and faith in a final fulfillment. Though sometimes combined, as by Toynbee, the cyclical and the Christian views are, in principle, irreconcilable.

To develop this thesis, the author analyzes the works of outstanding historians in antiquity and Christian times. He begins with the more easily accessible philosophies of history of the nineteenth and eighteenth centuries (Burckhardt, Marx, Hegel, Proudhon, Comte, Condorcet, Turgot, Voltaire) and works back to the theologies of history (Vico, Bossuet, Joachim, Augustine), in order to arrive at the Biblical view of history, the ultimate source of Western historical thought. Seen in this perspective, the modern interpretations of history with their broad assumptions of progress appear to be Christian in derivation and anti-Christian in consequence. Such interpretations secularize a theological pattern. They transform the original faith in salvation and judgment into the modern belief in ever increasing improvements by which history is supposed to redeem itself.

The modern mind, says the author, is neither Christian nor pagan. It eliminates from its progressive and futuristic outlook, from its secularized eschatology, the Christian implication of creation and consummation, of a beginning and an end. It assimilates from the classical world-view the idea of an endless, continuous process, discarding, however, its circular structure, which alone could warrant continuity without beginning and end. Modern man sees with one eye of faith and one of reason and is therefore confused.

Philosophers, sociologists, theologians, and all readers with a serious interest in history will value this discussion of the theological implications of our historical thinking.

McKOWN, H. C., and ROBERTS, A. B. *Audio-Visual Aids to Instruction*. New York 18: McGraw-Hill Book Co. 1949. 624 pp. \$4.50. The new second edition of this encyclopedic text and handbook shows the teacher and administrator how to select, organize, and utilize audio-visual aids of all types, in all subjects, and at all levels, from kindergarten through high school.

As before, the chief emphasis is upon actual practice. The authors describe every kind of audio-visual aid, its advantages and disadvantages, how and when it should be used, etc. A valuable feature is the long classified list of both free and purchasable materials and their sources. A feature of the book is its organization. It first introduces the still picture, then the projected still picture, and finally the motion picture. This is a departure from the usual procedure of starting with the motion picture.



This volume is a guide for one who wishes to reach a higher professional level of skill with respect to audio-visual aids. It discusses the principles and describes the practices whereby education is being profoundly changed in method of presentation. It is a handbook for the teacher and administrator who hold to the ancient goal of the greatest learning with the least pain.

NOCK, A. J., *The Theory of Education in the United States*. Chicago 4: Henry Regnery Co. 1949. 153 pp. \$2.25. Are all men educable? How do the ideas of equality and democracy and the belief in the need of a literate citizenry—which Mr. Nock insists are at the heart of the modern education—tend to blur the distinction between *education* and *training*? The author examines these and other equally challenging questions in the light of the "Great Traditions" in education. This volume is made up of the Page-Barbour lectures delivered by Albert Jay Nock at the University of Virginia in 1931. This is a classic statement of the case for the "Great Tradition" in education, which constitutes a vital challenge to all so-called "modern" views on this subject.

OVERSTREET, H. A. *The Mature Mind*. New York 3: W. W. Norton & Co. 1949. 295 pp. \$2.95. "Mankind," wrote Alfred North Whitehead, "is now in one of its rare moods of shifting its outlook. The mere compulsion of tradition has lost its force. It is the business of philosophers, students, and practical men to recreate and re-enact a vision of the world, conservative and radical, including those elements of reverence and order without which society lapses into a riot, a vision penetrated through and through with unflinching rationality."

This book concerns the re-creation and re-enactment of such a vision through an insight that comes chiefly out of the psychological and psychiatric sciences and centers in man's mental, emotional, and social maturing. As this new insight penetrates our common consciousness, it helps us to understand the forces that have created our predicaments and brought us close to destruction; and it affords the clue to our possible advance out of chaos.

PEI, MARIO. *The Story of Language*. Philadelphia 5: J. B. Lippincott Co. 1949. 493 pp. \$5.00. Do you think of language merely as what is spoken or written? A traffic light conveys meaning as clearly as words, and to more people.

This is a book about language—that most wonderful tool of civilization. It is designed to give the general reader the basic information about language without which he may hardly be called educated, and it does this lucidly and entertainingly. The book is divided into six sections, each dealing with an aspect of language necessary to an understanding of the whole. First is a historical summary of the development of language from the dawn of history to the present. The next step is to examine the structure of language, how it is formed and changed, and the thing itself—sound, word, grammatical form, and sentence.

An analysis of the social function of language follows, pointing up the indispensable importance of language to human activities—its importance, in

other words, to the daily life of all of us. This is followed by a survey of modern spoken languages; the difficulties of the language-learning process and how they can be minimized; and finally the problem of an international language.

PERKINS, L. B., and COCKING, W. D. *Schools*. New York 18: Reinhold Publishing Corp. 264 pp. \$10.00. *Schools* is the book an architect considers as much a tool as his pencils and triangle. The design of an educational plant is treated comprehensively from factors determining the building to actual plans and construction. In addition, trends in design, school house architecture, and co-operative planning receive ample consideration. Interior problems of lighting, visual aids, lavatories, and varieties of laboratory equipment and exterior problems of recreational facilities, bus storage, climate, and a greatly increased site are fully discussed. Informal in style, the book is easy to read as well as informative. Plans and photographs of schools designed by outstanding architectural offices such as Ernest J. Kump, Eliel and Eero Saarinen, and Perkins & Will illustrate the text. The authors, a prominent architect and a long-time school executive, have written an indispensable reference work. With the suggestions it offers, architects will be able to transform the idea of a schoolhouse from "a pile of congealed community pride" to a livable and teachable building.

This is a book which no school administrator can afford to be without if his school district is considering the erection of school buildings.

QUILLEN, I. J., and HANNA, L. A. *Education for Social Competence*. Chicago 11: Scott, Foresman and Co. 1948. 580 pp. This volume is a part of the report of the Stanford Social Education Investigation, which was established in 1939 in the Stanford University School of Education under a grant from the General Education Board. In this investigation, 112 teachers and 31 administrators from ten school systems in the western part of the United States joined in a five-year study of the theory and practice of social education.

The authors have presented their best thinking and conclusions concerning the characteristics of a desirable program of social education. The experience of the Stanford Social Education Investigation has served as an important source of material in its preparation, but the authors also have drawn extensively on the work of others and on their own total experience in the field. The purpose of this volume is to serve as a basic text or guide in social education for both beginning and experienced teachers, supervisors, curriculum directors, and high-school principals. The content will be of special interest to the secondary-school social-studies teacher and to teachers of general-education and core courses, but it is hoped that it also will be of assistance to all teachers interested in making their subjects contribute more directly to the social education of youth. An attempt has been made to provide an orientation to the whole area of social education and to deal concretely with all the major aspects of curriculum and instruction involved in education for social competence.

SMITH, MORTMER. *And Madly Teach*. Chicago 4: Henry Regnery Co. 1949. 119 pp. \$2.00. This book has been prepared largely for the lay reader and especially for PTA groups and parents. The author, a layman member, discusses frankly many of the ills of education as he sees them. Out of his experience as a school-board member came the determination, as he says, to reveal what it is we are paying for and to which we so glibly turn over our children. Mr. Smith's complaints will be heeded by many—not only the layman but, probably more particularly, that group of schoolmen who are sincerely interested in developing the best school system possible under the staggering loads caused by tremendously overcrowded school buildings, a shortage of teachers, limited financial support, large classes arising chiefly out of the previously listed conditions, and other justifiable reasons. It is a provocative book that every school teacher and school administrator should read.

WALDRON, GLORIA. *The Information Film*. New York 27: Columbia University Press. 1949. 301 pp. \$3.75. This book not only surveys the potentialities of film as an instrument of education and information, but also describes and evaluates the actualities of present-day production and distribution. The author tells how and by whom information films are made, distributed, and used, and describes some of the problems and failures of the medium. Her glowing estimate of the possibilities of film as an educational tool contrasts greatly with her picture of present inadequacies of production and distribution. This situation serves only to stress the need for a book such as this which will give those in the field a greater understanding of the procedures and problems involved, as well as useful suggestions for improving the quality and enlarging the supply of adult information films.

WOLLNER, M. H. *Children's Voluntary Reading as an Expression of Individuality*. New York 27: Bureau of Publications, Teachers College, Columbia University. 1949. 127 pp. \$2.35. A teacher, investigating the voluntary reading of 55 boys and girls between the ages of 12 and 14, secured various measures of their attitudes toward reading for fun, the time given to it during junior high school, and its place among other leisure pursuits. Correlations of these measures with factors such as intelligence, reading ability, and educational background reveal relationships far from perfect, thus supporting the thesis that too-ready generalization concerning voluntary reading is unwise. Synthesis of all available information about the reading lives of 26 of the children into case histories demonstrates the complex, dynamic, and unique character of their reading development. One reading case history is presented in full, and others are reported in condensed form.

### **Books for Pupil and Teacher Use**

AHRENS, M. R.; BUSH, M. F.; and EASLEY, R. K. *Living Chemistry*. Boston 17: Ginn and Co. 1949. 588 pp. \$3.60. This text shows high-school students that chemistry, skillfully presented, can be one of the most interesting of courses. It avoids the stereotyped treatment of the older type of chemistry books. It links chemistry to everyday matters which interest boys and girls. Its problem approach is practical and stimulating. This revised edition brings the book completely up to date.

It covers all the latest developments in chemistry which high-school students should know about. Some new features of this revised edition are: new treatment of the structure of matter, based on recent discoveries in nuclear fission; an explanation of the nuclear energy theory; a new section on the chemical properties, metallurgy, and uses of the nonferrous metals; a new treatment, based on the latest research, of D.D.T., synthetic rubber, penicillin, waterproofing, propylene glycol as a preventive of colds, pasteurization, etc.; a bibliography of films, keyed to the book's units and annotated; a new, carefully prepared glossary; and many other changes through the text make it up to date in every detail. The book explains and illustrates innumerable practical applications of chemistry. For example: the many uses of plastics; the principle of the jet-propulsion engine; how rock-wool insulates homes; the use of an atom-smashing machine to make radioactive salt for cancer treatment; and the production of lubricating and fuel oils from well to refinery. It has a laboratory manual and a teacher's guide.

ALGREEN, NELSON. *The Man with the Golden Arm*. Garden City, N. Y.: Doubleday & Co. 1949. 343 pp. \$3.00. This first novel of the author tells of Frankie Machine, the dealer at Schwiefka's gambling joint, the man with the golden arm, the man who dealt the cards as if he could talk to them and they could understand. Frankie was as tough as any of the regulars at Schwiefka's, but he wasn't tough enough to throw the thirty-five-pound monkey that rode his back—which was his way of saying that he couldn't stay away too long from the dope needle. Frankie's world was a world made up of equal parts of tragedy, comedy, and pathos.

Here is a poetry of language that makes tolerable the incredible material of lost and betrayed human beings; here is an ear tuned to the bizarre language of the disenchanted. Here is an unforgettable story.

ALSBERG, H. G. *The American Guide*. New York 22: Hastings House. 1949. 1372 pp. \$7.50. Here is America—a country of variety and magnificence. This is the living portrait of a great land—its culture, geography, history and industries; the accomplishments and heritage of one hundred and forty-five million people. With this one book, the traveller and the armchair tourist can explore the length and breadth of his country. For here is the new approach to travel in the highways and by-ways of America, the historical and cultural past, the physical, economic, and social present.

*The American Guide* divides the country into eight regions—New England, the Middle Atlantic, Lake States, Plains States, the South, Mountain States, Southwest, West Coast—first giving each a general over-all description. Hundreds of tours then take the traveler to all points of interest in each area. The regional sections are linked by transcontinental trips, including those to national shrines, parks, scenic and industrial wonders. From the main routes, side tours branch off, tempting the tourist to new discoveries. From all large cities, convenient trips within a forty-mile radius are described.

ALTON, E. E. *Gridiron Courage*. Chicago 5: Wilcox & Follett Co. 1949. 236 pp. \$2.50. When Sandy Morrison takes the job of football coach at Kimball College, he runs into difficulties from the very start. Kimball is at the bottom of the league, and it is Sandy's task to teach his team how to play winning football. But

the players don't like his hard drilling on fundamentals; they want to learn tricky plays and to have fun at practice rather than to drill. A tense situation develops in which the young coach is forced to fire one of his star players from the squad, while those that remain are silently rebellious. How Coach Morrison, former All-American tackle, solves his problems and earns the respect and liking of his squad makes a rousing good sports story.

ASCH, SHOLEM. *Mary*. New York 19: G. P. Putnam's Sons. 1949. 436 pp. \$3.50.

Sholem Asch has completed, with *Mary*, one of the great works of modern literature. Begun in *The Nazarene* and *The Apostle*, this story of the birth of Christianity, and the development of the Christian faith reaches its climax in *Mary*. The author has made the epoch come glowingly alive in the markets of the towns, in the daily life of homes, gardens, and vineyards, in the busy streets of Jerusalem, and in the palaces and amphitheaters of the mighty. The scenes are unforgettable: Joseph in the synagogue defying the slanderers of Mary, the crowded inn at Bethlehem, Jesus in school defending His friendship for the outcast boy, Mary's tragic journey to Jerusalem, and Golgotha. Throughout the book runs the story of Mary as the symbol of a mother's devotion and sacrifice.

BAGNOLD, ENID. *National Velvet*. New York 16: William Morrow & Co. 1949. 307 pp. \$3.00. Here in a new edition is one of the most famous and popular horse stories ever written. When first published in 1935, it was a selection of the Book of the Month Club in America and of the English Book Society in England.

Critics everywhere hailed it as a masterpiece. Unavailable for several years, *National Velvet* is now re-issued with illustrations by Paul Brown, famous for his drawings and paintings of horses.

BECK, L. F. *Human Growth*. New York 17: Harcourt, Brace and Co. 1949. 124 pp.

\$2.00. This book stems from the same source as the recently produced film, *Human Growth*, which has been received with overwhelming praise from coast to coast by all who have seen it, and which was sponsored by the E. C. Brown Trust in collaboration with the University of Oregon. Dr. Lester F. Beck, associate professor of psychology in the University, was the guiding spirit behind both the book and the film. This book is the product of his wide experience in psychology and sex education both as a teacher and as a parent.

*Human Growth* is a scientifically sound and thoroughly tested presentation of the facts which children want to know about sex and the development of their bodies. It provides a healthy and well-adjusted preparation for adult life. The book tells the story of human conception and growth and treats candidly and truthfully the fact about menstruation, reproduction, and the function of glands. At the end of each chapter is a carefully prepared section of questions and answers—questions which any normal, inquisitive child usually asks.

BEEBE, LUCIUS, and CLEGG, CHARLES. *U. S. West*. New York 10: E. P. Dutton & Co. 1949. 320 pp. \$7.50. This story of Wells Fargo, with over 225 illustrations, which for almost a century swaggered through the spacious American West in the dual role of dangerous shotgun messenger and powerful, bearded banker, is no cold and formal corporate history. Rather it is the story of the West itself. in

particular of the gold camps and boom towns of California and Nevada—a legend, with pictures, of fabulous bonanzas and of the hell-and-high-water frontier of the Henry rifles and the iron-bound treasure-chests that rolled aboard the thoroughbraced Concord stages from Deadwood, Tombstone, Columbia, and Virginia City.

Everywhere that gold and silver summoned the whiskered prospectors and the frock-coated bankers of the old, lusty days, there was Wells Fargo in a setting of violence, powder smoke, and high-proof whiskey. From Abilene and Coeur d'Arlene to Yreka and Yuba River, in the White Pine Mountains and beside the Hassayampa, the Wells Fargo route agent and the Wells Fargo gold scales were hallmarks of everything the time and place represented. The story is marked with glittering highlights—San Francisco in the fragrant fifties; the old wicked camps of the Mother Lode; the glorious noontide of the Comstock, seen in such hell-roaring towns as Bodie, Eureka, and Candelaria; finally the bonanza towns of only yesterday—Goldfield, Tonopah, Bullfrog—where the Pope-Apperson touring cars at last displaced the six-horse Concords and the legend was embodied in such men as Tex Richard, Charlie Schwab, and a young Bernard Baruch, rather than the Bret Hartes, the Lloyd Tevises and the gun-slinging Eugene Blairs of an earlier day.

History was made in diggings and half-forgotten boom towns like these. Wells Fargo saw it all, and carried out the tangible wealth in gold dust, bullion, and minted double eagles. Wells Fargo burned powder and opened wine, delivered the goods and rode high in the West that will never return. This story of its riding, vastly informed, written with richness and color, and profusely illustrated with rare and wonderful contemporary prints and photographs, is a volume that every lover of the Old West will cherish.

In addition to the historic photographs dating from the nineteenth century, are line drawings, posters, and the contemporary photographs by the authors themselves. *U. S. West* contains three maps by Captain Frederick Shaw, well-known California cartographer, and a title page and other illustrations from the pen of E. S. Hammock, artist-authority on Western Americana whose field of specialization is that embracing stage coaches, old locomotives, and other properties of Nevada-California pioneer days.

BILLINGTON, R. A. *Westward Expansion*. New York 11: The Macmillan Co. 1949. 887 pp. \$6.25. This book attempts to follow the pattern that Frederick Jackson Turner might have used had he ever compressed his voluminous researches on the American frontier within one volume. In his teaching Professor Turner stressed the geographic continuity in the settlement process rather than the chronological; he viewed American expansion as a series of conquests in which physiographic province after physiographic province was overrun by westward-moving pioneers. Each successive conquest, he believed, differed from the ones preceding, as the unique environment of the new area placed its stamp upon the conquerors. The differing civilizations resulting from this interaction of men and nature accounted for the sectional conflicts that plagued the nation long after the frontier had passed. Professor Turner saw that these important controversies, which were essential to the interpretation of early American history, could be understood only by em-

phasizing the close connection between the pioneers and the environment in which they lived. The stage, in his eyes, was as important as the players.

The book tells the story of the successive occupation of America's physiographic provinces by advancing waves of frontiersmen. Romantic characters took part: coon-skinned trappers and leatherclad "Mountain Men," starry-eyed prospectors and hard-riding cowboys, badmen, and vigilantes. But the true hero of the tale was the hard-working farmer who, axe in hand, marched ever westward until the boundaries of his nation touched the Pacific. The history of the American frontier is not only one of the conquest of a continent and of expanding opportunity for the downtrodden; it is the history of the birth of a nation, endowed with characteristics which persisted through its adolescence and influenced its people long after the West itself was gone.

BONNET, THEODORE. *The Mudlark*. Garden City, N. Y.: Doubleday & Co. 1949. 305 pp. \$3.00. One day during the fourteenth year of Victoria's retirement, an enterprising little London ragamuffin named Wheeler slipped past the guards of Windsor Castle, fell through an open coalhole, and worked his way through the labyrinthine passage to the elaborately appointed dining room of the Queen. There he was discovered by Noona, the skultery maid, and hastily thrust behind the heavy crimson window hangings, only to be discovered shortly thereafter and taken in charge by the bibulous Mr. Brown, Scottish retainer to the late-lamented Albert.

On this very evening Disraeli had dined with the Queen in the hope of persuading her to emerge from retirement with the lure of a title—Empress of India—a title which depended upon the purchase of the Suez Canal, a loan of four million pounds from the Rothschilds, and the happiness of a certain Grenadier Guard and the Queen's Maid of Honor. Then later that evening the Prime Minister himself and the domestic staff of the castle discovered Wheeler and the irreverent Brown in the Throne Room. The little mudlark became a case nervously investigated by Scotland Yard, vigorously discussed in the press, and suspiciously regarded by Parliament. How Disraeli defended Wheeler in a brilliant and adroit speech which changed the course of English history is wittily told in this delightfully ironic novel.

BOTKIN, B. A. *A Treasury of Southern Folklore*. New York 16: Crown Publishers. 1949. 800 pp. \$4.00. Here is the South—the glamorous, gracious, rambunctious, contentious, warm-hearted South. Here are the rebel yells and the Negro blues, the magnolias blooming and the pot likker brewing. Here's Dixie—from Maryland's Eastern Shore and the Tidewater of Virginia to the broad Mississippi and deep in the heart of Texas. Here's the South as Southerners know it and tell about it and sing about it. You'll find this book a tonic in these troubled times to read the rare and heart-warming stories about our popular heroes from Jefferson and Lee to Casey Jones and Tom Wolfe. You'll enjoy the marvelous anecdotes of Jean Lafitte, Pretty Boy Floyd, Pitchfork Ben Tillman, Huey Long, and many you never knew before. You'll be delighted with the material on Barbecues, Hush-Puppies, and Creole Cookery. You'll roar with laughter at the tales of *Leander and the Telegraphing Rattlesnake*, *The Man Who Would Not Stay Dead*, *The Skoonkin Hunt*, and *Diddy-Wah-Diddy*. You'll be moved by the beautiful accounts of our



fine old traditions, and you'll love singing the old folk songs like *The Bluetailed Fly*, *Sissy in the Barn*, *Oh, I'm a Good Old Rebel*, and the many other ballads, rhymes and jingles, whose words and music you'll find in the book.

This is a book rich with the drama and color and tradition of our ante-bellum aristocracy of the Bluegrass, the Tidewater, the Low Country, and Creole Louisiana—jam-packed with the wonderful lore and incomparable music of the Negro, with the fun and gaiety and simple wisdom of the rural folk of the backwoods and back-waters, the river bottoms, swamps, and bayous, the hills and valleys. There are more than 500 stories and more than 50 folksongs, presenting for the first time the full cast of characters of our amazingly varied South—heroes like Patrick Henry, Davy Crockett, Sam Houston, Stonewall Jackson, and the almost godlike Robert E. Lee; outlaws and pirates like Murrell, Jean Lafitte, and Blackbeard; poor whites, Crackers, slaves, Cajuns, Gullahs, Seminoles, Cherokees, raftsmen, pioneers, and hellfire-and-damnation preachers, gamblers, roustabouts, coonjiners, black minstrels, cotton pickers, colonels, belles, and beaux.

You will find in this *Treasury* rare accounts of 'coon hounds, foxhounds, horse races and steamboat races, cock fights, feuds and duels, voodoo and black magic, folk sayings and ballads, recipes for old-time dishes and drinks—and what the Governor of North Carolina said to the Governor of South Carolina.

An autographed, limited Kentucky Edition is available from Kaufman-Straus Co., 427 S. Fourth Avenue, Louisville 2, Kentucky, at the same price.

BREWER, J. M., and LANDY, EDWARD. *Occupations Today, New Edition*. Boston 17: Ginn and Co. 1949. 389 pp. \$2.56. This new edition is not an encyclopedia of occupational information but a modern book by experts in guidance. Designed as a teaching tool, it helps teachers guide students through the thinking and information necessary for the development of the sound critical judgment essential to a well-adjusted occupational life. The text, always addressed to the student, is accompanied by a variety of questions, exercises, and activities. It starts from the student, his abilities, surroundings, experiences, and shows possibilities for him in the various occupational fields. The student learns how to use his school, home, and community as laboratories for vocational study; he is guided in an appraisal of his own abilities, learns how to follow up his interest with inquiry. Activities for experimentation in many occupational fields are presented. The book shows modern industrial job potentialities arising from new developments like electronics, synthetics, air transport, prefabricated housing, new drugs and medicines; detailed treatment of opportunities in peacetime military service; of labor-management relations and recent labor legislation; and of the effects on long-range occupational planning of postwar demands for housing, food, and durable goods. It also includes U. S. Employment Service data.

BURACK, A. S. *100 Plays for Children*. Boston 16: Plays. 1949. 896 pp. \$4.75. Here is a treasury of royalty-free, one-act dramas, providing a complete collection of well-written, production-tested plays for children in the primary and intermediate grades. The editor has brought together in a single volume one hundred of the most popular plays published in *Plays*, the Drama Magazine for Young People. It contains a well-balanced assortment: comedies; mysteries, historical and biographical plays; adaptations from legends, fables, and fairy tales. Especially

rich in useful material is the section on holidays with both traditional and modern plays for celebrating Christmas, Thanksgiving, Washington's birthday, Valentine's Day, Lincoln's birthday, Easter, Halloween, Mother's Day, etc. Also included are dramatizations of such subjects as good citizenship, health, safety, children of other lands, courtesy, thrift, and character building.

Simple and inexpensive stagings are indicated for all of the plays, although more elaborate settings may be used if desired. The complete production notes give details on costuming and properties with helpful suggestions for obtaining effects easily.

*Can You Spell.* New York 7: Jasper Lee Co. 1949. 64 pp. \$1.00. Misspelled words are an offence to the eye and detrimental to prestige. They are often a deterrent to material advancement. They should be—to use the modern term—LIQUIDATED.

Trying a new tack, and remembering the sugar-coated pill, the compiler of this book has attempted to help the pupil improve his spelling by enticing him into a series of little games of words. If the trap is successful, he will be the gainer by several hundred—or several thousand—words, depending upon his spelling weakness.

CHANDLER, RAYMOND. *The Little Sister.* Boston 7: Houghton Mifflin Co. 1949. 247 pp. \$2.50. The author brings Philip Marlowe back alive in the fifth of his tense, taut, tightly meshed novels, although, at the end, the "little sister," a mousy receptionist to a medico back in Manhattan, Kansas, has the redoubtable Marlowe feeling like a page from yesterday's calendar crumpled at the bottom of the wastebasket.

CHUTE, B. J. *Teen-Age Sports Parade.* New York 10: Lantern Press. 1949. 255 pp. \$2.50. Here is a thrilling collection of modern sports stories. "Big Shot" is the gripping story of a brilliant football star who valued his press clippings more than he valued his teammates. In "Ski High," an amateur skier tries to go straight down a mountain-side with hilarious results. In other stories, a telepathic full-back runs riot, a tennis player learns the hard way that it takes more than victories to make a champ, a basketball team finds itself with five captains, and Shakespeare gets mixed up in a track meet.

CLEETON, G. U., and PITKIN, C. W. *General Printing.* Bloomington, Illinois: McKnight & McKnight. 1941. 167 pp. \$1.60. In this course the pupil will learn to perform the simple operations of typesetting and presswork used in producing a printed page. He will also study the methods used in printing books, magazines, and newspapers. Then he will study about printing materials and machines which are used in commercial plants in manufacturing printed products.

CRAIGE, DAVID. *The Voyage of the Luna I.* New York 18: Julian Messner. 1949. 252 pp. \$2.50. Thrills, suspense, and adventure are packed into this breathtaking story of Jane and Martin Ridley who stowaway on a rocket ship and land on the moon. Readers will be fascinated with the astonishing experience of the twins as they travel through space where things sometimes fall up instead of down or stay down and won't go up at all.

DAVENPORT, GWEN. *Family Fortunes.* Garden City, N. Y.: Doubleday & Co. 1949. 278 pp. \$3.00. To Simon Brackenwood, Wilderness was an incubus—he felt him-

self inadequate to live up to the traditions of his family and to maintain the mansion as it should be kept. He longed for a tiny cottage where he and Hattie, his wife, could be comfortable.

Lou Belle, their daughter, was unimpressed by the house and her family's past glory. Her most pressing problem was which one of the Polk twins—Horace or Howard, locally known as Horse or Hard—she would eventually marry. Martha, Simon's sister and a compendium of misinformation, lived in the glamorous and somewhat mythical past but managed to rule the present members of the family with a firm hand. Then Simon sold part of his land to a wealthy patent medicine manufacturer. Wilderness was promptly "discovered" by antiquamaniacs, and strange things happened to the family.

DAY, DONALD, editor. *The Autobiography of Will Rogers*. Boston 7: Houghton Mifflin Co. 1949. 430 pp. \$3.00. Will Rogers always said that he never met a man he didn't like, and there have been few Americans as well loved as he was. Part Cherokee Indian and a real old-time cowboy, he drifted from rodeos into show business; first in small-time vaudeville and then to Broadway with the Ziegfeld Follies and Fred Stone. As a Hollywood star, he was a natural for David Harem and Judge Priest, Mississippi Steamboat Captain and Connecticut Yankee. In real life he counted among his friends such a variety of Americans as Calvin Coolidge, Charlie Chaplin, Al Smith, and Eddie Cantor.

Because Will followed politics and world affairs so closely (he said he got his laughs from the boys on Capitol Hill), his story is also an informal history of the United States during the Boom, the Bust, and the New Deal. He was fundamentally a Democrat (it was funnier to be one), but he called his shots as he saw them and seldom lost a chance to make fun of hypocrisy, smugness, and greed wherever they appeared.

DEAN, ABNER. *And on the Eighth Day*. New York 20: Simon and Schuster. 1949. 120 pp. \$2.95. This is a book of pictures about you, done while you weren't looking. It is about others and a few of the things you suspect about them. It is about us and the spotlights we hide in. It is about the bedraggled state of our triumphal arches. Finally, it is a book intended solely for our kind of animal—the only one with a sense of humor.

de JONG, D. C. *The Desperate Children*. Garden City, N. Y.: Doubleday & Co. 1949. 311 pp. \$3.00. This is the haunting story—sometimes tragic, sometimes humorous, but always compassionate—of two boys living in the agonizingly cruel no-man's land that lies between childhood and the complexity of the adult world; of the wise and eccentric woman who helped them; and of the puritanical forces in a little New England town that tried to turn innocence into abnormality.

DICKENS, CHARLES. *Adventures of Oliver Twist*. New York 10: Globe Book Co. 1949. 462 pp. This is a shortened, streamlined edition of Dickens' first novel, which immediately became popular when it was first published. It has gained, rather than lost, popularity during the past century.

Originally written for the adult reader who had plenty of leisure time, as propaganda against the filthy and inhuman workhouse and to show the power of good over evil, *Oliver Twist* was a very long story. After it appeared in maga-

zine installments, it was published in three volumes. It contained many long passages which did not really advance the story. Some of them were detailed, unnecessary descriptions; others were philosophical discussions. In this adapted edition, most of those passages have been sharply condensed. Some of them have been entirely omitted or briefly paraphrased. Thus, the action of the story is speeded up, though the plot has been in no wise disturbed. And, after all, it is the story that counts: it is the story itself that must teach the main points which can be expected to impress the hurried, restless, young reader of today.

DOLMAN, JOHN, JR. *The Art of Acting*. New York 16: Harper & Brothers. 1949. 335 pp. \$4.50. John Dolman has added a companion volume to his authoritative book, *The Art of Play Production*, long considered the outstanding work in its field. In this book he furnishes a new and challenging approach to dramatic concepts. The author offers the actor theories as well as techniques, reasons as well as rules; he presents acting as an interpretative art; the sum of many skills.

This is a book for the young actor who seeks artistic perfection and is willing to ask himself searching questions: Does my performance have the qualities which will gratify the demands of my audience? Do I combine imagination, emotions, and intelligence in the portrayal of all roles? Have I achieved the harmonious balance between intimacy with my audience and aesthetic detachment? *The Art of Acting* gives him valid standards for self-criticism; in addition, it gives him basic knowledge of dramatic theories and devices and teaches him to communicate his art into everyday living. This is, moreover, a book for all those who sincerely love the theatre and want to strengthen their own artistic appreciation of its achievements. It is a book for audiences as well as actors, a study in the art of seeing as well as in the art of performing. The book is written with charm, sympathy, and humor, and illustrated with thirty-two pages of photographs from the professional stage.

EATON, JEANETTE. *Buckey O'Neill of Arizona*. New York 16: William Morrow and Co. 1949. 219 pp. \$2.50. William Owen O'Neill, known affectionately as Buckey, arrived in 1879 in the beautiful, raw, exhilarating territory of Arizona, and strove for its good and its glory the rest of his war-shortened life. As newspaperman, sheriff, and promoter, he backed the cattle industry, established law and order, and opened up the Grand Canyon. As a Rough Rider in the Spanish-American War, he gave his life for Arizona. Shortly before he was killed he expressed the hope that Arizona would win statehood after the war because of her volunteers' gallantry, and said, "Who wouldn't be ready to die for a new star in the flag?"

Shy and sensitive at heart, Buckey had the eloquence and humor of his Irish ancestry and the dauntless courage of a born leader. He was not yet forty when he fell on San Juan hill, but in his nineteen years in the Southwest he had become its beloved legend.

EBERLE, IRMENGARDE. *The Right Dog for Joe*. New York 16: Dodd, Mead & Co. 1949. 197 pp. \$2.50. A loveable book about a boy who just could not resist taking in every lost or abandoned dog he ran across. Joe's mother and sister did not mind this so much because they liked dogs, too; but his professor father was

annoyed. Of course, Joe found other homes for most of these strays, but sometimes it took quite a while because he had to be sure that the new owners were just the right ones for the dog.

Then, suddenly, Joe did not have any dog of his own and, what was worse, his father sternly ordered him not to acquire any because the family was moving. How a beautiful lost collie insisted on adopting Joe, with the help of a hotel full of guests; how this dog helped out when the boy was in danger; and how Joe's father came to understand his son's point of view, make a lively tale that will delight boys—and girls, too—for isn't it fairly brimming over with all kinds of dogs?

EMERY, R. G. *T-Quarterback*. Philadelphia 2: Macrae Smith Co. 1949. 201 pp. \$2.50. Johnny Merlin played quarterback and could do things with a football that were like magic. It was this ability, backed by the spirit and co-operation of his teammates, that gave Kenton College its first undefeated season.

The coming of Coach Buck Keller began a new era in Kenton football. The schedule included teams never before played, universities with power and prestige. Eligibility rules were winked at; new faces appeared in the line-up,—big, tough fellows who were not the type of men Kenton usually attracted. When spring practice interfered with other sports, the men were forced to abandon them. The month of August found the team at a summer camp, where football meant nothing but steady hard work. All the fun was gone from the game. Johnny didn't like it. Neither did his old teammates. But the pressure was on and they couldn't quit. Johnny's solution of his personal problem, and what happened to the team, is a timely and thrilling story of modern football and proves that mere victories are not the end and aim of the game.

ENGLISH, J. W. *The Rin Tin Tin Story*. New York 16: Dodd, Mead & Co. 1949. 247 pp. \$2.75. The fascinating account of how a boy, who had lived in an orphanage and loved dogs, trained and developed three wonderful German shepherds as great movie actors, while still enjoying their loyal, devoted companionship. It was in a German dugout during the first World War that an American soldier found a German shepherd puppy who was later to become the most famous animal movie star in Hollywood's history. That clever dog, Rin Tin Tin I, made twenty-two motion pictures and started the present trend of taking pictures "on location." Rinty had his own radio program, had top vaudeville billing, and became the most personalized animal star in history.

In addition to the absorbing, often touching, tale of three great dogs and their loved master, this book offers excellent practical advice on the care and training of all dogs.

FINEBERG, S. A. *Punishment Without Crime*. Garden City, N. Y.: Doubleday & Co. 1949. 351 pp. \$3.50. Citing scores of actual cases, this book tells you how to deal with hate writers and malicious gossips, rabble-rousers and firebrands, the abusive and the frustrated; it discusses ways of combating discrimination in education, in employment, in housing; it shows how you can help—and enlist the help of teachers, government officials, the police, trade unions, and clergymen.

Written out of years of experience, *Punishment Without Crime* presents a positive program of action for the majorities as well as for the minorities.

FLIGHT, J. W. *The Drama of Ancient Israel*. Boston 8: Beacon Press. 1949. 217 pp. \$2.75. All through history this small country has been eyed with longing by many people, not only because of its fertility but also because it stands at the cross-roads between Asia and Europe. We have seen the drama of this territory re-enacted in bloodshed and violence in our own day.

Here, in this book, is one of the most stirring and dramatic true stories ever told. Many years went into the preparation of the manuscript; and then the manuscript was used experimentally in Bible classes for boys and girls of junior and senior high-school age, before it was sent to the printer. Adults and scholars will also find the volume of interest because, while it does not ignore ancient tradition and literature, it includes results of the latest scientific research, presented by a courageous writer willing to use all the information available and motivated only by scholarly interest.

FORTENBAUGH, ROBERT. *Lincoln and Gettysburg*. Gettysburg, Pennsylvania: The Bookmart. 1949. 56 pp. 65c. To the hundreds of thousands of visitors who annually come to Gettysburg nothing is of greater interest than the events connected with Lincoln's great Address. While the story has been told many times there is not yet easily accessible a full account of all the circumstances related to the theme, *Lincoln and Gettysburg*. There is, therefore, need for an accurate, but brief description of the background and events revolving around November 18 and 19, 1863, readily available at a popular price.

The book is divided into two parts: the first is a running account of the *Story*; the second is a collection of *Documents* illustrating the *Story*. Reference to the documents is facilitated by indicating at the appropriate point in the story the page at which a document is to be found. A suggested list of books for further reading is included.

FREDERIC, D. W. *Passport to Heaven*. Boston 20: The Christopher Publishing House. 1949. 161 pp. \$2.25. As a consultant and analyst for over a quarter of a century in many lines of business and personal affairs, the author has been instrumental in the happy solution of many and varied problems. In his singularly appealing case histories, Dr. Frederic teaches that to find positive assurance and solutions for all problems, to receive guidance and inspiration which yield peace, poise, and power of achievement, it is best to seek often the inner sanctuary of the soul. He is thoroughly convinced that problems are blessings in disguise. The blessing and the solution are contained within each problem.

FRYKLUND, V. C., and KEPLER, F. R. *General Drafting*. Bloomington, Illinois: McKnight and McKnight Publishing Co. 1949. 166 pp. The lessons in this book were prepared for use by anyone desiring to learn the fundamental practices of general drafting. This book includes the various applications of sketching and mechanical drawing to many kinds of activities that require working drawings.

It fills a need that has frequently been expressed to the authors in varied contacts with drafting teachers; that of having a text that really contains instruction covering the fundamentals of drafting, based upon an analysis of the activity. It is unusual to find a book that actually gives instruction on how to perform the fundamentals. Most books tell about the fundamentals, but they do not tell

how to perform them. To have written instructions and problems covering the fundamentals of drafting makes this book doubly useful and flexible in its service. It can be used in connection with any teaching methods, whether on an individual or on a group basis. The problems are suggestive, and the teacher of drafting should have more from which to choose. However, there are enough problems in this book to provide a wide range of choice.

FURMAN, JOSH, editor. *Teen-Age Basketball Stories*. New York 10: Lantern Press. 1949. 254 pp. \$2.50. Here is a collection of breath-taking stories about basketball. They are written by famous authors, all of whom know just how to mix the important values of team-play, loyalty and courage with stimulating, exciting stories embodying the very latest rules and methods of playing this attractive game. An interesting feature of this book is that the editor, Josh Furman, is a teen-age high-school student, who has been acting as consulting editor for Lantern Press in the preparation of all its Teen-Age books.

GUTHRIE, A. B., JR. *The Way West*. New York 19: William Sloane Associates. 1949. 340 pp. \$3.50. Lije Evans and his steady, courageous wife, Rebecca, were heading West because Lije had a calling to help win Oregon for the United States and because he and Rebecca both guessed young Brownie Evans might have a bigger chance in a new world. Hank McBee and his wisp of a wife were going because they owed too much money back home. Nobody in the train could figure out how a girl as pretty as Mercy McBee came to be born of such scrub stock. Then there was Tadlock, full of the hunger for power, who was to lock horns once too often with Lije Evans; and Curtis Mack, with his beautiful wife who was afraid of having a baby along the trail; the Fairmans and Little Tod, for whose sake, mostly, they were making the trip—and dozens more. They might not have made it through to Oregon if they had not found Dick Summers and hired him for their guide. Dick knew the way, the miles upon miles of mountain rock and desert sand, cold, heat, hunger, and exhaustion that lay ahead. Still more important, he knew human beings, and without his wisdom they would infallibly have come to grief. For Dick it was a strange trip, his mind peopled with the ghosts of Boone Caudill and the mountain men, long gone, and the wild free days of the fur trappers.

The author has told the story of the people Dick guided, stories interwoven and moving forward like the currents and eddies of a river. His novel about the "On-to-Oregon" trail and the people in it is fine reading, wise, emotional, brought to life with the convincing detail of a first-hand experience. The result is a book which Clifton Fadiman calls "the finest novel on the subject in existence."

HARTE, HOUSTON, and ROWE, GUY. *In Our Image*. New York 11: Oxford University Press. 1949. 215 pp. and 32 color plates. \$10.00. This large book (9½ x 12½ inches) contains 26 character studies from the Old Testament. It has thirty-two portraits picturing more than seventy-five of the great Old Testament personalities. These twenty-six narratives are told in the language of the King James version of the Bible. In studying the characters portrayed, the artist searched "for people in real life who seemed to be the physical reincarnation of the biblical character." These he found among his own friends. This collection is a treasury of art and religious literature with no attempt to interpret religion.



*Have You Read 100 Great Books?* New York 7: Jasper Lee Co. 1946. 79 pp. \$1.00.

Here are 25 well-known lists of great books including the selections of Sir Arthur Conan Doyle, Arnold Bennett, John Erskine, Christopher Morley, and Will Durant; the famous list of St. John's College; the list of outstanding books of 1924-1944 as presented in *Life* magazine; a master list of 1,000 titles, and a selection of 100 great books everyone should read; as well as many extracts from great books and interesting literary odds and ends.

HEADLEY, ELIZABETH. *She's My Girl!* Philadelphia 2: Macrae Smith Co. 1949.

223 pp. \$2.50. Jo Redmond had a real problem to solve. It was the summer just after graduation, with glorious carefree days of swimming, dancing, parties and dates, and plans for entering college in the fall. Then suddenly her father was ill and had to go away to convalesce, and there just wasn't enough money for Jo even to consider college. She wondered what could be done about it. And because she understood and loved dogs, she decided a summer boarding kennel might be a possible way to help work things out.

All manner of complications arose, and she was faced by real difficulties and possible disaster. But everything was all right because at the end of the summer Jo had found not only happiness in her heart but also enough to go on with her schooling.

HOFFMAN, ELEANOR. *White Mare of the Black Tents*. New York 16: Dodd, Mead

and Co. 1949. 214 pp. \$2.50. Even for the great legion of young equine enthusiasts who ardently read "every single horse story published," this stirring book will offer something fresh and original. In the heart of the Arabian desert, fourteen-year Omar, son of Sheik Ali, rides for the first time with the warriors of the tribe on a raiding expedition against the enemy. At the side of his riding-camel runs his beloved white war-mare, Bayeeda. In the course of the raid Omar's tribe is defeated and Bayeeda is seized by the enemy. As a result of hunger and poverty, Omar's people settle outside the oasis of Jedeeda to exchange flocks for dates and grain. There Omar discovers Bayeeda in the cruel hands of the boy Faris but cannot seize her, since it is a region where the King Ibn Saud enforces law and order. However, a mysterious stranger in the market place promises to restore Bayeeda to Omar if he can persuade his father and the tribe to become traitors to the king.

In spite of his longing to regain Bayeeda, Omar volunteers to disguise himself as a gypsy, go to the great camel-market of Boreyeda and identify his tempter for the soldiers of King Ibn Saud. There he himself, revealed by Bayeeda's delighted recognition, is captured by the villain and carried off into the great sand desert of Urud. Omar's unexpected rescue brings this galloping story out of the romantic Arabia of camels and black tents into the equally romantic modern Arabia of oil and airplanes.

HOYLE, EDMOND. *Hoyle's Book of Games*. Garden City, N. Y.: Doubleday & Co.

1940. 474 pp. \$1.00. This international authority clearly describes, with all rules and penalties, more than 300 games, from "Ace in the Pot" to "Yankee Grab." Whether you want a game for a large party or something for solace in your lonelier hours, you will find it in this complete guide.

Backgammon, Bridge, Dominoes, Fan Tan, Chess, Pool, Billiards, Bowling, Piquet, Mah Jong, Poker, and even crap shooting for your more abandoned moments are among the infinite variety of old favorites authentically described. Wherever diagrams and illustrations are essential to an understanding of the game, they have been included. This edition of Hoyle makes it the most complete and up-to-date authority, a required reference to settle arguments and disputes and to elucidate forgotten rules.

HUNGERFORD, E. B. *Escape to Danger*. Chicago 5: Wilcox & Follett Co. 1949. 282 pp. \$2.50. Nat Huntley, young Yankee seaman, escapes from Mill Prison in England and joins the greatest captain of them all—John Paul Jones—and his daring sea raiders. This book presents an exciting and authentic story of Captain Jones's renowned exploits against the British navy in their own territorial waters as seen through the eyes of the young sailor.

Nat finds a friend in Richard Dale, Jones's second-in-command. He meets famous people like Benjamin Franklin, LaFayette, John Adams, and John Quincy Adams. The boy takes part in great events, too, as Jones and his squadron patrol British waters. He fights in the most remarkable battle in the history of sailing ships when Jones's flagship, the *Bon Homme Richard*, engages the British *Serapis*. As the unseaworthy *Richard* is afire and slowly sinking, young Nat hears his captain answer the British commander's challenge with the famous words: "I have not yet begun to fight."

JACKSON, CHARLOTTE. *Mercy Hicks*. New York 16: Dodd, Mead and Co. 1949. 241 pp. \$2.75. This is the story of a girl of fifteen, half Californian, half Yankee, who lives on a large *rancho*, near the port of Monterey, in the year 1826. Captain Hicks, Mercy's father, is at sea the greater part of the time, sailing his brig, laden with hides and tallow from California, on the hazardous journey around Cape Horn to Boston. During his long absence, Mercy and her mother have all the responsibility of the *rancho*. What is daily routine to Mercy would be high adventure to a girl of today. There are cattle round-ups, the hunting of otter for their valuable skins, and the stalking of deer with the Indians who live on the *rancho*. There is plenty of gaiety, too, with the church festivals at the Mission, the *fiestas* in Monterey and at the neighboring ranchos. There is also young Don Patricio Nuevo to accompany Mercy on rides into the hills and to bow low over her hand at a *baile*.

Mercy's life is never lonely or dull; still she and her mother long for the day when Captain Hicks will give up the sea forever and stay with them on their loved *rancho*. It doesn't work out quite this way, at least not for Mercy, but finally she is happily persuaded that her parents' plans are best.

JANNEY, RUSSELL. *The Vision of Red O'Shea*. New York 19: Coward-McCann. 1949. 49 pp. \$1.75. This melodrama in verse by the author of the astoundingly successful *Miracle of the Bells* (which has sold three-quarters of a million copies) is a passionate story told in the Paradise, a bar in Harlem, by its barkeeper, Red O'Shea. To Red the violence and calm of the events of his story are a mystery; to Lu they are discovery. The thing that happened in the Paradise brings a sudden change to the lives of three dramatically varied characters.

JOHNSON, G. W. *Our English Heritage*. Philadelphia 5: J. B. Lippincott Co. 1949. 253 pp. \$3.50. This is an entertaining and acutely perceptive study of the English contribution to American life and the American dream. It is a brilliant and thought-provoking book, and it deals with a phase of our heritage so fundamental that it is often ignored—the men who made the first beachheads against the wilderness, and the way of life they brought with them. The author brings to bear a sharpness of observation that provides a constant delight, and in the procession of Englishmen across the Atlantic he has rich and fascinating material with which to work. The result is as colorful and absorbing as a superior novel.

For first came the Expendables, the beggars and rogues and outcasts, expelled from their homeland to die in the harsh New World with cruel speed and in appalling numbers. They were followed by the Indispensables, the anonymous but sturdy poor from rural England who fought the wilderness, survived—some of them—and built. And over both ruled the Gentlemen of quality—the Bradfords, the Penns, the Rolles—who set up libraries and services of silver plate within sound of the Indian warcry.

In the later chapters, the author describes what sort of civilization these men brought with them, and how what they brought had to be modified to survive on this side of the Atlantic. This is history at its best, told in terms of the human beings who made it, and told with wit, insight and the storyteller's skill.

KASIUS, CORA. *Nancy Clark, Social Worker*. New York 16: Dodd, Mead and Co. 1949. 246 pp. \$2.50. Friendly, fun-loving Nancy Clark, a senior of Hawthorne College, is undecided about her future until, by accident, she becomes involved with a family service center in arranging for the care of two frightened young children whose mother is suddenly taken to a hospital. Through her contact with Miss Andrews, the social worker in charge of the case, Nancy learns about the purpose of social work and the required training. Stirred by the prospects of this interesting, challenging, and rewarding career, she enters the Great Oaks School of Social Work, where she attends class and does "field work" in a family agency and a children's home. She learns that all human beings, both young and old, have various kinds of troubles, practical and psychological; and that, most happily, she may be able to help straighten out some of these troubles. She also finds that many new ways of treating and preventing social difficulties are constantly being developed, so that there is nothing in the least static about this fascinating field of work she has chosen.

KATKOV, NORMAN. *A Little Sleep, A Little Slumber*. Garden City, N. Y.: Doubleday Co. 1949. 248 pp. \$2.75. This book is Katkov's second novel. It, too, is an honestly emotional story, but in a way vastly different from his first. In it there are tears, and burning anger, and gently loving laughter. But most of all there is love—the deep love of a simple man for his family, the humble love of an immigrant for his new country.

His name was Lev Simon, and on the day he lay dying of a heart attack his grown sons returned to stand beside his bed—each remembering his own life with their father. This book is Lev Simon's story as they and he remembered it—the story of a man who entered America illegally and became perhaps a better

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American than most who are born here. It is the story of a man who was never ashamed of the honest sentiment of family love. It is a story of a frightened and bewildered man whose faith brought him finally to a small measure of greatness.

KELLY, E. P. *The Amazing Journey of David Ingram*. Philadelphia 5: J. B. Lippincott Co. 1949. 272 pp. \$2.50. Three daring English seamen, one of whom was a boy seventeen years old, were set on shore from an English ship in the 16th century in the midst of the hostile Spanish, near Tampico in Mexico, and escaping from them made their way through Indian country, sometimes friendly, sometimes hostile. They walked two thousand miles to the St. John River in Canada, searching always for the fabulous city of Norumbega.

LEAHY, FRANK. *Notre Dame Football*. New York 11: Prentice-Hall. 1949. 256 pp. \$2.25. The most brilliantly successful football coach in America here reveals in full the system with which his Notre Dame elevens have run up a string of victories unequalled in major college play. Frank Leahy makes a minute analysis of the Notre Dame "T," and blueprints the coaching methods and strategy which have made his teams the scourge of college gridirons. His book is generously illustrated with sixty-four charts of plays and twenty-three photographs.

The "T" is now used by most major teams in the country. Leahy, probably the most skilled exponent of this formation, points out its advantages: the center can be utilized 100% as a blocker, the plays strike with maximum swiftness, the "T" lends itself to perfect timing and faking, and all four backs take part in every play—features which make for a spectacular, fast brand of football.

Leahy analyzes all the basic Notre Dame plays, each in a separate chapter. He describes in detail the assignment of each lineman and back against all possible defensive formations. Discussing the Notre Dame passing attack, he shows the extreme flexibility derived from having passes based on all running plays. He devotes full attention to defensive individual and team play as well.

LEEMING, JOSEPH. *Games with Playing Cards*. New York 17: Franklin Watts. 1949. \$2.95. Here is a book for card-players of any age, beginners or experienced shufflers. Here, Joseph Leeming, long acknowledged master of the art of making things clear, shows just how much fun can be had with a pack of playing cards.

LOONEY, J. T. *"Shakespeare" Identified*. New York 16: Duell, Sloan & Pearce. 1949. 500 pp. \$5.00. Here in a new edition is the book Galsworthy called "the best detective story" he had ever read . . . the book which caused Freud to discard his famous "Oedipus complex" theory of Hamlet and to which, he said, "I owe my conviction about Shakespeare's identity."

First published in 1920, *"Shakespeare" Identified* is so fully documented and brilliantly reasoned that it has revolutionized the thinking of students of the Shakespeare problem. The original edition is now a collector's item, and the new edition will meet the demands of the many who have been unable to secure the book except at auction-room prices.

LYON, JESSICA. *For a Whole Lifetime*. Philadelphia 2: Macrae Smith Co. 1949. 221 pp. \$2.50. Karen Moore had grown up under the influence of her father's

prestige and mother's social ambition. She met Bill Holloway who worked in a garage as an automobile mechanic. They were attracted to each other instantly in spite of her mother's warnings. For the first time, Karen realized there is more to love and marriage than the rosy glow of romance. Her mother's disappointment and futile attempts to pry her affections away from Bill and back into her old crowd added to Karen's anxieties. Through what happened to her friends, Karen saw more of the problems of marriage. With this new and mature insight, she realized Bill was the only person for her and that she must prepare herself for marriage to him. She came to understand, also, that everyone should do the job for which he is best fitted, and that a college degree or social position doesn't mean real happiness.

MAGNLEY, C. J. *Make It and Ride It*. New York 17: Harcourt, Brace and Co. 1949. 128 pp. \$2.00. The author of *Historic Models of Early America* and *Toy-maker's Book* has again given concise directions, accompanied by clear diagrams, for making a variety of practical things which boys will use and enjoy. Bike trailers, wagons, jeeps, and scooters are a few of them. There is a section on racers of different types, including one model which can be entered in the annual Soap Box Derby.

For those interested in making gifts for younger children, doll carriages, hobby horses, kiddie cars, and similar playthings are also included. With the exception of the Soap Box Derby racer, only inexpensive materials—such as wood from fruit crates—are needed, and any home or school workshop will provide the necessary tools. This is a book for everyone who likes to make things.

MAGRUDER, F. A. *American Government, 1950*. Boston 8: Allyn and Bacon. 1950. 794 pp. Every year in January a new edition of this book is ready for the high schools of America. It has become an outstanding book in its field because of its careful record of the annual changes that take place in our national government and because of its simple, compact story of local, state, and Federal governments at work. Its convenient size and clear explanations have a special appeal to teachers and pupils alike.

The colored frontispiece, the many pictorial illustrations and graphs in the text, and the new material indicate the attractive character of the new book. The rapid increase of governmental functions in recent years has received special attention. New government aids to aviation, reorganization of the military forces, new Federal aids to medical research and hospitals, new housing and highway acts, and the latest population and tax statistics are only a few of the significant topics treated. Questions on the text, problems for discussion, and a short, select bibliography appear at the end of each chapter. Then for detailed reference work, a general bibliography has been included in the appendixes of the book with its titles arranged according to chapters.

To keep abreast of these new activities is the duty of every citizen, and it is especially important for young people who will be voters soon to have a sound knowledge of their government and of the changes that take place in it every year. This text adequately supplies the necessary background material.

McNICKLE, D'ARCY. *They Came Here First*. Philadelphia 5: J. B. Lippincott Co. 1949. 325 pp. \$3.75. Here, in sensitive drama prose, is the story—so far as it is

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known—of the tremendous immigrations which populated this land with the folk Columbus found and whom the first discoverers called "Indians," imagining that their landfall was in the Far East they were seeking. After the white man came to stay, the story deepened swiftly into tragedy, though there were comic episodes, love stories as well as war, and though understanding, sympathy and justice never quite vanished from the relationship between the two races.

There are illuminating chapters on Indian art, dances and religions, their law, the influence of their thinking on the thought of Europe. There are unforgettable insights into the minds of the Whites in their encounters with the Red-men. One receives an impression of extraordinary vitality, of a people who have an inner strength which we have wasted against our better interests, but which still persists against all odds and is beginning, perhaps, to be understood and so used as a part of our American heritage. In this one volume is compressed, for the first time, the whole story of the American Indians' twenty-five thousand years of life in the new world.

MEIER, FREDERICK, editor. *The Joke Tellers Joke Book*. Garden City, N. Y.: Doubleday & Co. 1944. 335 pp. Here is a book full of fun for joke lovers as well as a gold-mine of humor for joke tellers. It is a collection of the best and latest jokes of all kinds—jokes about actors, lawyers, doctors, politicians, preachers; jokes about love, courtship, marriage, husbands, babies, youngsters; Scotch jokes, Jewish jokes, Irish jokes, Negro jokes, college jokes; jokes about drunks, policemen, salesmen, soldiers, sailors, etc.

In fact, this book is brimful of jokes of all sorts arranged alphabetically according to subjects so that you can quickly find the jokes which give you most pleasure and those which are suitable for any occasion or purpose.

MERTON, THOMAS. *The Waters of Siloe*. New York 17: Harcourt, Brace and Co. 1949. 407 pp. \$3.50. This book is a companion volume to the author's famous autobiography. *The Seven Storey Mountain*. It gives a complete and comprehensive picture of the monk's daily existence, from the time he rises at two o'clock in the morning to sing Matins until he goes to bed after Compline at seven in the evening. In addition, it provides an informal account of the meaning and purpose of Trappist life, told in terms of those personalities who forged and tempered the spirit of the Order through the ages.

MOFFITT, V. M. *Pollyanna of Magic Valley*. Boston 8: L. C. Page and Co. 1949. 302 pp. \$2.50. This is the story of the experiences of the Pendleton family in their attempt to establish a home in a new community of the Rio Grande Valley.

Pollyanna, with her philosophy of cheer and her understanding of youth, brought the good neighbor policy into practice in one small town and showed the young people and their parents, that home extends beyond a single hearth, or even a cluster of hearths, to include all hearth fires in One World.

MORGAN, MURRAY. *The Columbia*. Seattle 1: Superior Publishing Co. 1949. 307 pp. \$3.50. Nobody calls the Columbia "old man river." The Columbia is young, unpredictable, immensely powerful. Here is the swiftly told story of that river and the people who live on it. This is the story of the men who rounded the Horn to find the River of the West, of the ships that went down in the roaring breakers

of the most dangerous bar on the Pacific, of the explorers who walked across a continent to find its headwaters. And this is the story, too, of the quiet towns of the wheat country, the big-game forests, the fishing villages.

The Columbia plunges along a course of 1200 miles from the Canadian Rockies to the sea, and its history plunges through an area as wild as the Cascades and the Rockies. The Columbia . . . Powerhouse of the West . . . tells of tough prospectors and tougher Indians, of the gaudy boom towns of the Northwest gold rush and the calm, FBI-policed boom towns of the atom plants.

This is the story of the dream that became Grand Coulee and of the dreams, yet unfulfilled, that may see Canadian water ending California droughts. Above all, this is the story of people—people as famous as Lewis and Clark, people as little known as Monchacht-Ape, the strolling Yazoo who may have been the first explorer to reach the Columbia from the east.

- NURNBERG, MAXWELL, and RHODES, W. T. *How to Build a Better Vocabulary*. New York 11: Prentice-Hall. 1949. 400 pp. \$2.95. Here is a concrete method for learning and remembering new words, for recognizing words you're in doubt about, and for using all words with maximum effectiveness. Selecting words from current mass information media—sports news, world events, movie columns, short stories, best-selling novels—the authors bring into sharp and permanent focus nearly two thousand common words. These are words you might well encounter while reading your favorite newspaper, listening to the radio, or chatting with your friends.

This information book shows you ways and means of "getting inside" words and fixing them in your mind by association, by context, by prefixes and suffixes, and by uncovering the roots. One outstanding feature is a comprehensive chart called the "Tree of Knowledge" which illustrates how words actually grow from the parent root.

- O'MALLEY, PATRICIA. *Faraway Fields*. New York 16: Dodd, Mead and Co. 1949. 244 pp. \$2.50. Charming Caddy Palmer works in the Public Relations Department of a great airline, in Washington, D. C. Promoted to handle "Special Activities," a title created especially for her, and one which gives her talents wide latitude, she is assigned to write a script from which a motion picture can be made with the object of stimulating travel over the company's foreign routes. What happens when Caddy is sent abroad to help film her story makes an exciting and interesting story. We follow her on a tour through scenic Ireland, visiting the historic places which have been immortalized in song and legend, and falling in love, as she did, with that enchanted island.

- PAHLOW, E. W., and STERNS, R. P. *Man's Great Adventure*. Boston 17: Ginn and Co. 1949. 866 pp. \$3.76. This book presents the important facts and methods of history and trains the student to use these factors in arriving at historical judgments and inferences. History is treated as a challenge to the thinking and imagination of the student. The story of civilization from the time of the caveman through this modern era is presented. Ancient and medieval civilization and culture are rapidly traced with important movements delineated. Nearly 40 per cent of the text is devoted to the modern world since the French Revolution.



The book teaches students to approach history with an awareness of time, place, and people. Any historical event involves these three factors—is caused by what has gone before, moves in all directions, and produces results that have different values for different people.

The student is shown how his civilization evolves from preceding civilizations, that his ancestors were people much like himself, how the lives of all great men are related to present-day activities. He becomes aware of the vital continuity of human experience, learns to form objective and independent judgments about historical events. The student achieves an awareness of the constant factor of change in history. He sees the rapid tempo of change in the period from 1500 on—that the greatest changes in man's recorded history have taken place in the last tenth of the whole historical period. The titles of chapters and sections underline the rush of events and the constant changes implicit in the events.

Graphs illuminate important movements and developments. Colored and black-and-white maps provide a geographical reference for historical situations. Time charts are used to give the students chronological perspective. The comprehensive time chart on the end paper in the front of the book is particularly useful in orienting the student. Large time charts within the text summarize cultural and political developments of milleniums; smaller charts show specific historical periods in their chronological setting. A useful workbook, *Directed Studies in World History*, is available.

PARTRIDGE, BELLAMY. *The Old Oaken Bucket*. New York 16: Thomas Y. Crowell Co. 1949. 248 pp. \$3.00. Anyone who has ever tangled with that fearsome institution, the garden club, will have a delightful time with this wonderful funny chronicle of rural Connecticut. Anyone who has ever romantically endowed an old house with aura of historical importance will have great sympathy with Lettie Rand's feelings for the old Woodworth place.

The old house had not been lived in for forty years. Broken glass was in or out of every window, there was no plumbing, and the roof leaked. But Andrew Starkwether, a happily unscrupulous Yankee, was sure that he could sell the place to Lettie if only he could convince her of its sound historical background.

Lettie was simply dying to be convinced. She was enchanted at the thought of having an important historical relic practically in her own backyard and was determined that the Eastview Garden Club should make the old house into a memorial for a poet long dead.

PERARD, VICTOR. *How to Draw*. New York 19: Pitman Publishing Corp. 1949. Unpaged. This big book is a selection of the most important material from ten of his amazingly successful books for students and artists. In addition, there are fourteen new plates showing how to draw cats. The selection has had the effect of concentrating emphasis on essentials and on principles, hence the materials are well within the capacity of the beginner in drawing.

PERRY, C. E., and BUCKLEY, W. E. *Visualized Civics*. New York 3: Oxford Book Co. 1949. 352 pp. Paper, 94c; cloth, \$1.50. This book emphasizes how community life has developed and how it is governed. It shows how political parties work; how the reader may become an active participant for good in the community. It

stresses government and how it functions. It contains more visual material; and at the end of each chapter are study-aids for discussion topics for the pupil. It is divided into seven units: "Development of Community Living," "The Community Serves Us," "Government in the Local Community," "Government in the State and Nation," "Parties and Politics," "The Economic Community," and "The Responsibilities of Citizenship." The text has been prepared for a course in civics in the eight- or ninth-year level.

**PHELPS, MARGARET.** *Toby on the Sheep Drive*. Philadelphia 2: Macrae Smith Co. 1949. 197 pp. \$2.50. Toby was not yet fourteen, but he knew that he must earn some money to help his mother save their store in Phoenix. So he took a job with Mr. Larson, who was taking his herd of sheep over the Heber Sheep Drive to the rich grass of Pleasant Valley. It was a real man's job, for the Drive covered 100 miles through deserts and across mountains, with dangers and difficulties every mile of the way. But he had the friendship of the good Mexican shepherd, Laro, and he learned quickly. Over mountains, across deserts, through forests, they went.

Finally, the Valley lay, green and inviting, below them. Toby was home, with his pay to give his mother and the gift of a burro for his sister, and an unforgettable experience of having made the entire trip down the Heber Sheep Drive.

**Popular Mechanics Christmas Handbook.** Chicago 11: Popular Mechanics Press. 1949. 144 pp. \$2.00. At last here is a Christmas book that combines the practical with the poetic aspects of the world's most celebrated holiday. Here is the story of Christmas, the origin of customs and how they are observed around the world. . . . plus hundreds of gifts you can make to put the personal touch to your Christmas giving . . . plus ideas on decorating your home for the holidays . . . plus tips on holiday entertaining . . . plus ways to make your own greeting cards.

**PROCHNOW, H. V.** *The Toastmaster's Handbook*. New York 11: Prentice-Hall. 1949. 380 pp. \$3.95. Did you ever have to deliver a speech on short notice? Or have to preside over a club, or business gathering? If you've ever been a toastmaster, or ever will be, this is the book for you. It's a treasury of original ideas and practical aids designed to free you from loss of memory, trembling knees, and other symptoms of stage-fright likely to plague the master of ceremonies.

It contains over 2,000 items including: 100 introductions and responses, 400 epigrams, 100 unusual stories, 400 anecdotes, and 1,000 quotations. It shows how to plan your program, publicize the event, obtain guest speakers, maintain a time schedule, cover up for an absent speaker, squelch a heckler, plus many other procedures.

This book is a guide and reference if you are responsible for planning the entire after-dinner festivities. The author shows you how to select the time and date of the occasion, how to word invitations, how to draw up and maintain a time schedule, how to get publicity, how to obtain prominent speakers—everything you must know to make the occasion a resounding success. Moreover, these rules serve you as a check list for last-minute self-assurance.

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- Quiz of Great Books.* New York 7: Jasper Lee Co 1947. 80 pp. \$1.00. This book contains 1,000 questions and answers about great books of all time.
- RUGOFF, MILTON. *A Harvest of World Folk Tales.* New York 17: The Viking Press. 1949. 752 pp. \$3.95. In this book, all categories of folk tales will be found—legends, myths, jests and drolls, fairy tales, fables, tall tales, etc. There are dramatic, romantic, and fantastic tales as well as ghost stories, animal stories, moral tales, and mystery tales. The editor in making this compilation read 20,000 stories. He has picked those that have readability and that are interesting to the mature mind. It has, in reality, stories that will appeal to the whole family.
- RUNES, D. D. *Letters to My Son.* New York 16: Philosophical Library. 1949. 92 pp. \$2.75. In this series of letters—in the fullest sense a collection of timeless, penetrating essays—are the mature fruits of a brilliant intellect, richly endowed and many-faceted. The author, a man distinguished as philosopher, editor, teacher, man of letters and man of practical affairs, has trained his mind on the problems besetting our times with provocative results.
- SECHRIST, E. H. *Once in the First Times.* Philadelphia 2: Macrae Smith Co. 1949. 231 pp. \$2.50. The folk tales of the Philippine Islands have been collected and retold for younger readers. Of the fifty stories, half deal with the legends and myths of the coming of the first people to the Islands, and the balance show the influence of the Spaniards and American folk tales upon the imagination of the native Filipinos.
- This is a valuable book for librarians and teachers, and important in spreading the knowledge of how other people in the world live, their ideas and ideals, and the similarity of the simple unchanging stories that all nations hold dear.
- SHEFF, A. L. *Bookkeeping Made Easy.* Garden City, N. Y.: Doubleday & Co. 1939. 320 pp. \$1.00. In this book, the head of one of the country's most famous business schools takes the pupil through a complete course in the subject, from simple accounting to yearly budgeting and business organization. In twenty separate lessons, the pupil is shown how to keep a record of petty cash, the technique of discounting notes, how to set up and keep a daily work sheet, etc. Daily exercises and self-testing examinations accompany the twenty lessons and enable him to keep a careful check on his progress. Over 250 forms, charts, tables, and problems promote complete clarity for home instruction.
- Shop Safety Education.* Albany, N. Y.: State Education Dept. 1949. 335 pp. Cloth, \$2.95; paper with plastic backbone, \$2.25. This book is for use in teaching industrial techniques for accident prevention in the school shop and laboratory. Developed by the State Education Department of the University of the State of New York and the New York State School of Industrial and Labor Relations at Cornell University, it was prepared under the direction of J. James Jehring, Professor of the New York State School of Industrial and Labor Relations, and Frederick Theurer, Supervisor of Vocational Education, Buffalo, New York. It is a comprehensive book on school shop safety. It should make an excellent textbook for schools preparing shop teachers.
- SPEARS, HAROLD, and LAWSHE, C. H., JR. *High School Journalism.* New York 11: The Macmillan Co. 1949. 448 pp. \$3.20. This textbook presents the technical

aspects of journalism through a laboratory plan of instruction. In addition to being a working guide for pupils actively engaged in journalistic activities, the book promotes personality development through democratic action and stimulates initiative and creative expression. The revised edition combines timely and up-to-date material with the original text. In the revision much material has been rewritten and two new chapters have been added; chapter sequence has been changed in response to suggestions from leading teachers of journalism; new assignments and activities have added greater variety and strength; related activities in the publication field have received increased emphasis; topic headings have been labelled in boldface type; and up-to-date illustrations have replaced the earlier examples.

The material is so presented that it may be used for any type of high-school instruction and the topics may be considered in any order desired. Part I presents the fundamentals of reporting and writing. Part II emphasizes the organization, management, and perfection of the student newspaper. The Introduction and the opening chapter provide orientation into the field of journalism. There are numerous activities and assignments, sample forms, and examples taken from actual school newspapers, all closely correlating with the topics discussed. The final chapter includes a glossary of newspaper terms.

STEEN, MARGUERITE. *Twilight on the Floods*. Garden City, N. Y.: Doubleday & Co. 1949. 782 pp. \$3.95. Working again on a broad, rich canvas, the author continues her saga of the remarkable Flood family against the exciting, colorful background of Bristol, England, and the Gold Coast of Africa at the turn of the century. It is particularly the story of Johnny Flood, great-grandson of old Matt Flood, the slave trader, of Johnny's burning desire to expiate the sins of his forebears on the Gold Coast, and of his fight against the growing decadence in his own family.

There are many colorful characters in this rich family chronicle, among them Dorset, Johnny's charming and somewhat spoiled older brother; Harcourt, his uncle, and hard-driving head of the Flood shipping business; Emily, the girl Johnny loved but was never to have; and Polly, the girl he married; his grandmother, Harriet, a woman of charm, courage, and understanding; Uncle Roan, man about town, gambler, and spendthrift. These and many others make up the brilliant cast of the author's tale. As always, she is a master of her background, and the chapters on the Gold Coast convey the fascinations and dangers of that strange country; the cruelties and strange tribal customs of its natives.

TABER, GLADYS. *Especially Father*. Philadelphia 2: Macrae Smith Co. 1949. 253 pp. \$3.00. This is the story of Father's feud with the state park superintendent that almost wrecked the summer colony; the tea party where Father shot the pine snake; the incredible trip to Mexico when Father became mixed-up in a silver mine; Mama's triumph in the affair with the missionary; the racketing vacations in the incredible automobile; the wonderful days at the college where Father taught geology; the epic chapter where the whole family meets after many years.

UPJOHN, E. M.; WINGERT, P. S.; and MAHLER, J. G. *History of World Art*. New York 11: Oxford University Press. 1949. 893 pp., including 654 pictures.

This book discusses all the arts of a given period concurrently—architecture, sculpture, painting, and the minor arts. It offers a comprehensive treatment of the often neglected field of architecture. Both American art and that of the Orient are given fuller and clearer presentations here than in any comparable survey. The chapter on twentieth-century art was called by Peyton Boswell, Jr., editor of *Art Digest*, "an intelligent statement of what modern art is all about—balanced, unbiased, and thought-provoking." The authors show throughout how art is related to history—how, for instance, the Greek revival in nineteenth-century American architecture was a direct outgrowth of our country's sympathy with Greece's fight for independence early in that century.

The 654 pictures in this book (69 of them full-page illustrations) have been reproduced by a new process that makes for greater fineness of detail and richness of quality than can be achieved by using the usual process of halftone reproduction. The 313 pages of illustrations are separate from the text and so constitute in themselves a pictorial history of world art. This arrangement has also made possible an uncluttered, attractive text page.

The double-spread title page reproduces seven representative masterpieces. There are end-paper maps, one of Europe and one of the Orient, and at the head of each chapter line drawings capture the spirit of the period covered. A chronological table, a glossary of technical terms, a selected reading list, and a complete index add greatly to the usefulness of the book for study and reference.

**VIETOR, KARL.** *Goethe the Poet*. Cambridge 38: Harvard University Press. 1949. 351 pp. \$5.00. Johann Wolfgang von Goethe, the last poetic titan of the Western world, appears in all the grandeur of his revolutionary creativity in this book. Karl Vietor writes of him as an artist. He traces Goethe's development, from late adolescence through his entire life, in terms of his writings, stressing in critical interpretations the aesthetic and philosophic value of each work. This is a book which will interpret for every reader the ways in which an almost legendary figure—statesman, scientist, painter, poet, dramatist, and novelist—expressed his creative personality in literary works.

The history of Goethe's development, the range of his activities, the international reputation of some of his works are familiar to everyone, but the inner significance of his total poetic achievement is still barely appreciated. This book shows the growth and fulfillment of a tremendous genius, finding himself through the creation of masterpieces of literature. It offers every reader a new understanding of Goethe the poet.

**The Volume Library.** New York 16: Educators Association. 1949. 2426 pp. (8¼ x 11 inches), 1600 pictures and charts. Four bindings: Bible paper, \$23.55; brown hand craft, DuPont Fabrikoid, \$21.55; heavy green DuPont Fabrikoid, \$19.55; red buckram, Pyroxlyn finish, \$17.55. This single volume encyclopedia contains an impressive amount of information—either a quick short answer to a single question or a broad complete picture. The comprehensive index of more than 65,000 reference terms assist the user in finding the information concerning the topic of interest to him. The 63 school maps included in the back of the book present an atlas which will provide information about the countries of the world as well as each of the 48 states in the United States. The volume is divided into 16 books,

each covering a specific area of knowledge. In order, the areas are Education, Kindergarten, Language and Grammar, Literature, Geography, History, Mathematics, Science, Physiology and Hygiene, Government and Law, Biography, Industry and Trade, Multiplex Dictionary, Fine Arts, Useful Miscellany, and an Atlas. The 1949 volume is an entirely new work—completely rewritten with each part of the book replanned and remodeled.

WALDMAN, FRANK. *Famous American Athletes of Today*. Boston 8: L. C. Page and Co. 1949. 366 pp. \$3.00. This book is full of color and gives a good picture of eighteen different athletes including four in basketball, ten in baseball, two in ice skating, and one each in golf and football. Persons included are: Appling, Barker, Beard, Groza, Jones, Bearden, Button, Scott, Dark, Elliott, Hegan, Henrich, Hogan, Mize, Robinson, Sain, Stephens, and Walker.

WARD, J. R. *Concrete Block House*. Chicago 11: Popular Mechanics Press, 1949. 60 pp. \$2.00. Dedicated to the man who likes to do things with his hands and gets much enjoyment from a job well done, even though it may require many hours of hard work, this book describes step by step the construction of a five-room, concrete-block house from the first shovelful of soil for the foundation excavation to the last swipe of the paintbrush. Here the reader will find the answer to the problem of owning an attractive, comfortable home on a fairly small investment, and also the type of construction that is easiest for the amateur builder to understand and put into practice.

WELLER, GEORGE. *The Crack in the Column*. New York 22: Random House. 1949. 370 pp. \$3.00. The scene is Greece; the time, midwar. In German-occupied Athens, Major Walker of the British Intelligence has set up a spy net that functions in constant danger of torture and death. To this net comes Lieutenant MacPhail, an American flyer whose plane has been shot down over Greece and who must be hidden from the Germans and spirited away to the back country.

The scene changes to the mountains, where a Commando group of Americans under Lieutenant Trapezis has been parachuted down to join the underground fighters against the German Army of Occupation. Trapezis soon discovers that the guerrillas are more bitterly divided among themselves than against the Germans and that the Communists, by superior energy and fanaticism, are taking control. In a series of dramatic scenes, we follow the adventures of Major Walker and of Nitsa, the Greek girl who is his chief secret agent, the perils of MacPhail, the growing tension between the American Commandos and the fanatical Communist leader, and the dynamiting by the Americans of a German troop train. Then comes the day of liberation; the Germans withdraw and the British troops enter Athens. But the time of rejoicing is soon turned into a time of tragedy. The tension between the Communists-dominated and the British-dominated factions moves inexorably toward open warfare. Like a camera eye the story weaves back and forth through the streets of Athens, showing the extremists locked in bitter conflict which the moderates and men of good will try in vain to avert. American tanks manned by British soldiers at last crush the revolt, the leaders are killed or driven to the mountains, and when the story

ends the Americans have taken over and are trying to solve a problem of hate and violence whose roots are buried deep in Greek history and character.

This is the material of the novel, but no description can do justice to its richness of insight, its profoundly illuminating commentary on the world at the edge of the Iron Curtain. Transmuted into terms of personalities and drama, told in a story tense with excitement, this is not only a great novel, but a great political document as well; a book above the battle in which neither Communism nor Royalism is the villain; neither Britain, Russia, nor America the hero, but humanity itself doubles as both.

WHEAT, F. M., and FITZPATRICK, E. T. *Biology*. New York 16: American Book Co. 1949. 617 pp. \$3.40. This text in biology is planned for use in the tenth grade of the high school. It was written by authors who have had many years of experience as teachers of the subject and as supervisors of teachers who have used the material herewith presented. In preparing this text, the writers have kept in mind two main objectives: (1) to create interest and enthusiasm in all for the science of life and (2) to stimulate some students to go on with studies in this and allied fields of science. Although the science of biology consists of an extensive vocabulary, effort has been made in this book to limit the biological terms to those frequently appearing in newspapers and magazines. The resulting scientific vocabulary is a comparatively small one. When these essential words are used in the body of the text, they are also defined. Such terms are repeated in further discussions in order to provide the necessary drill in their use.

The material in this book has been used with classes of bright, average, and slow learners as well as with classes having a mixture of I.Q.'s. Discriminating teachers report that the material can be adjusted to all these groups. Those students who have difficulty with reading have found particular interest and knowledge because of the large number of activities suggested. The subject matter has been organized into nine units. These units are preceded by an overview designed to orient the pupils in the course. The units are composed of problems, each introduced by a challenging question which suggested the theme of the pages following. Each problem ends with a summary, which is followed by exercises designed to clarify and substantiate the subject matter as well as to introduce the young scientist to the scientific method of learning. The exercises are so numerous that there is ample material to individualize the lessons. These should be assigned by the teacher to suit the abilities and needs of the students.

#### **Pamphlets for Pupil and Teacher Use**

*Accreditation, 1871 to 1949*. Ann Arbor, Mich.: Bureau of Co-operation with Educational Institutions, University of Mich. 1949. 24 pp. Reprinted from the Annual Report by George E. Carrothers, Director. Reviews broadening University services to schools and colleges and dwells upon high-school inspection and accreditation as the most influential of these.

*Action for Children*. Washington 5: Assn. for Childhood Educ. International, 1200 15th St., N. W. 1949. 8 pp. A brochure of the plan of action for both individual member and international body for improving the education and well-being of children from two to twelve years of age.



- American Jewish Committee, Publications of the Division of Youth Services, 386 Fourth Ave., New York 16.
- About 100 Books.* 30 pp. A bibliography to promote human understanding among readers in age groups 5-8, 9-11, 12-15, 16-18. Annotated.
- A New Book in Health* by Brock Chisholm. (Reprinted from the *American Junior Red Cross Journal*, Jan. 1949.) Includes social well-being as a health factor.
- America's Economic Preparedness.* Washington 6: National Planning Association, 800 21st St., N. W. 1949. 15 pp. A statement of the Board of Trustees of the National Planning Association that contrasts American economy in 1929 and 1949 to show that a recession can be prevented from developing into a depression.
- Annual Report (1948-1949).* Evanston, Ill.: Evanston Twp. High School and Community College. 1949. 118 pp. An indexed handbook of policies, administrative regulations, textbook lists, financial reports, calendar of activities, school services, student activities, prize competitions, achievements, faculty organization, staff roster, public relations, professional activities, etc., for teachers at Evanston Twp. High School and Community College.
- Annual Report of the Bureau of Co-operation with Educational Institutions.* Ann Arbor, Mich.: Univ. of Mich. 1949. 57 pp. A report of inspection and accreditation of secondary schools in Michigan, educational qualifications for teachers, and co-operation between secondary schools and colleges.
- The Antioch Press: Nerve Center for Education.* (Antioch Notes). Yellow Springs, Ohio: Antioch College. 1949 (Sept. 15). 8 pp. A clear and penetrating statement of the role of the college press in America today.
- AUSTIN, W. R. *Harmony to Save Succeeding Generations from the Scourge of War.* Washington 25, D.C.: Div. of Publications, Office of Public Affairs, Dept. of State. 1949. 4 pp. Reprint from Dept. of State *Bulletin* for August 29. The Ambassador's address at the Berkshire Music Festival at Lenox, Mass., on August 12, 1949.
- Baltimore's Schools.* Baltimore 18, Md.: John L. Stenquist, Dir. of Research, 3 E. 25th St. 1949. 98 pp. The Superintendent of Schools reports to the people on the year's improvements in plants and equipment, the individualized instructional program, curriculum needs, supervisory services, co-operative planning and policy making, school-community relations, and budget.
- Bibliography of Research Studies in Music Education.* Chicago 4: Music Educators National Conference, 64 E. Jackson Blvd. 1949. 119 pp. \$2.00. A state-by-state list of masters' and doctors' theses on music education in the various colleges within the states; combined with a topical index for ready reference to many subjects ranging from room acoustics to the adolescent voice, and from tests and measurements to the social aspects of music.
- Broadcasts for the Schools.* Brooklyn 2. New York: Board of Education, William Jansen, Supt., 110 Livingston St. 1949. 39 pp. A 1949-1950 program bulletin for WNYE, the FM station for the schools of the city of New York, with a message on the origin, use, and value of the programs designed for use in the curriculum

at various levels. Contains master schedule and classified schedule with annotations.

*Catalogue of Teaching Aids.* New York: National Assn. of Manufacturers, 14 W. 49th St. 1949. 22 pp. Free. More than 60 educational booklets, posters, motion pictures, and periodicals for free distribution to secondary schools during the 1949-50 school year. Printed and visual teaching materials on vocational guidance, social studies, economics, history, science, and other subjects related to the secondary-school curricula. A variety of newly-prepared materials which include a full-color picture narrative, "Fight for Freedom," and a recently-released motion picture, "The Price of Freedom," a story of a young newspaper reporter who awakens to the responsibilities of American citizenship. Other new offerings include a 40-page portrayal of economic history, "Pioneers of Progress" which is dramatically illustrated, and a popularly-written series of short articles, "Economics In Action." Also featured are eight colored posters designed exclusively for secondary-school display. In most instances, the booklets are available in sufficient quantities for classroom distribution.

*Charts on Births, Infant and Childhood Mortality, Maternal Mortality.* Washington 25, D.C.: Children's Bureau, Social Security Administration, Federal Security Agency. 1949. Unpaged. Looseleaf binding. Based on data from the National Office of Vital Statistics.

CHERRY, RAYMOND. *General Leathercraft.* Bloomington, Ill.: McKnight and McKnight. 1949. (Third Edition). 125 pp. Comprised of four parts: Related Information, Fundamental Operations, Projects, Designs. Illustrated with sketches, photographs, and pages of designs for several methods of decorating. The author is head of the industrial arts department of Twp. High School, Lockport, Ill.

*Children Absent from School.* New York 22: Citizens' Committee on Children, 136 E. 57th St. 1949. 116 pp. \$1.00. A study which reveals unlawful absence from school as a symptom, the underlying cause of which needs to be dealt with by skilled help the attendance bureau is not qualified to offer. Recommends a school adjustment program as a new, well-integrated service within the Division of Child Welfare to save human resources. The Committee believes its report in reference to the New York City schools will be valid in other school systems.

*The College Entrance Examination Board.* Princeton, N. J.: Educational Testing Service, P. O. Box 592. 1949. 55 pp. A bulletin of information regarding the services of the Board. Includes regulations, list of centers, calendar, procedures, sample tests in various fields, fees, and general information.

*The College Entrance Examination Board.* New York 27: Secretary of CEEB, 425 W. 117th St. 1949. 112 pp. 50c. The annual report on the organizational, administrative, research, work, statistical data, finances, and plans of the College Entrance Examination Board.

Community Relations Service, Publications of the 386 Fourth Ave., New York 16.  
*Church and State in America* by Irving Brant. (Reprinted from Dec. 1948 *The American Mercury*.)

*The Color Line in Fraternities* by A. S. Romer. (Reprinted from *Atlantic Monthly*.)

*Minority Groups in Our Schools* by E. J. Sparling. (Reprinted from the *Proceedings* of the American College Personnel Association.)

*Our Health and Our Prejudices* by A. C. Ivy and T. A. Turner. (Reprinted from *Hygeia*, Feb. 1949)

*School Calendar 1949-1950 of Holidays and Holy Days.*

*The World and the American Student* by Harold Taylor. (Reprinted from *School and Society*, May 14, 1949.)

*Comparison of the United Nations Plan of Atomic Energy Control with the Soviet Control Proposals.* Washington 25: Div. of Public Liaison, Office of Public Affairs, Dept. of State. 1949. 3 pp. Mimeo. A statement of the two atomic energy control plans and the status of negotiations.

*Concrete Block House.* Chicago 11: Popular Mechanics Press, 200 E. Ontario St. 1949. Complete plans, blueprints, diagrams, illustrations, material list, and step-by-step description of how to build a modern five-room concrete block house by the craftsman editor of *Popular Mechanics Magazine*.

COOPER, D. H., and PETERSON, O. E. *Schools for Young Adolescents.* Chicago: Superintendents' Study Club. 110 pp. An analysis of the demands placed upon the junior high school by the nature of the young adolescent and the society in which he lives, coupled with the status of the junior high school and its administrative problems, and supplemented by a discussion of a desirable educational program. Selected references.

*Critical Issues and Trends in American Education (Annals).* Philadelphia 4: The American Academy of Political and Social Science, 3817 Spruce St. Sept., 1949. \$2.00. Section headings reveal broad scope of contents: Education and the Present World Order, Education and the American Democratic Concept, Support and Control of Schools, Problems of Education in a Changing Social Order, Society and Its Teachers, An Appraisal of Education in America, Bibliography.

DILLON, H. J. *Early School Leavers—A Major Educational Problem.* New York 16: National Child Labor Committee, 419 Fourth Ave. 1949. 94 pp. Objective of the study was to secure evidence to determine possible measures to increase the holding power of the school. Examines the use of school records, counseling services, work permits, transfers, home-school relations, curriculum and/or instructional reorganization, occupational information. Analyzes the story of school leavers themselves obtained in survey. Contains 38 enlightening tables and forms used in the study, which alone make self appraisal imperative. Concise summaries of findings and concrete recommendations.

*Economic and Social Problems in the United Nations.* (Current Review Series). Washington 25, D. C.: Div. of Public Liaison, Office of Public Affairs, Dept. of State. 1949. 9 pp. A concise but engaging review of the scope of the Economic and Social Council's activities.

*The Emotional Climate of the Exceptional Child.* Langhorne, Pa.: The Woods Schools. 1949. 50 pp. Proceedings of the spring conference under the auspices of the Child Research Clinic of the Woods Schools in collaboration with the Department of Psychiatry and Neurology of the Medical College of Virginia and the Depart-

ment of Mental Hygiene and Hospitals of the Commonwealth of Virginia. Papers on the environmental and societal influences touching the exceptional child presented at an open meeting for those interested in the educational problems and rehabilitation of the handicapped child.

EWING, O. R., and LULL, G. F. *How Shall We Pay for Health Care?* New York 16: Public Affairs Committee, 22 E. 38th St. 1949. 32 pp. 20c. The Federal Security Administrator presents the case for public health insurance, while the Secretary of the American Medical Association presents the merits of voluntary health insurance and the dangers of a compulsory plan administered nationally. Other viewpoints are cited by Senate bills and spokesmen for welfare organizations.

*Faculty Handbook.* Cleveland 3, Ohio: Edison Occupational School, 7101 Hough Ave. 1949. 79 pp. A manual distributed to the teachers of the Edison Occupational School to serve as a guide and ready reference to the school's philosophy, code, schedule, regulations, reports, services, forms, etc. A section on statistical data shows the change from a correctional school to an occupational school and helps to orient the teacher to a unique task of erasing the stigma that persists.

*Federal Aid in Construction of Public School Facilities.* Washington, D. C.: U. S. Govt. Print. Office. 1949. 8 pp. Extension of remarks of the Hon. Hubert H. Humphrey of Minn. in the U. S. Senate on June 20, 1949. Cites the neglect of education in legislative appropriations, gives a table of plant needs reported by each state, and discusses special needs for regions of shifting population, rural areas, Negroes, and tax exempt districts created by Federal activities.

*The Foreign Service of the United States.* Washington 25: Supt. of Doc., U. S. Govt. Print. Office. 1949. 68 pp. 20c. A description of the complex structure of the branch of government that represents the American people and the American government and their foreign policy abroad, with an introduction briefly reviewing the history of American diplomacy and appendixes containing legislative extracts and foreign service examination regulations.

FRAZIER, ALEXANDER. *Becoming A Good Group: Worksheets for Use with Teacher Committees.* Phoenix, Arizona: Office of Research Services, 3010 N. Eleventh Ave. 1949. 24 pp., mimeographed. 10c. Worksheets on group processes for teacher committees. Positive, simple approach to assist in group self-analysis and improved group dynamics.

*Free and Inexpensive Learning Materials.* Nashville, Tenn.: Geo. Peabody College for Teachers, Div. of Surveys and Field Services. 1949. 175 pp. 25c. Brings up to date three previous lists of free and inexpensive learning materials, all of which have been evaluated on the bases of content, timeliness, method of presentation, and freedom from bias in subject matter, under the directorship of Henry Harap, early advocate of consumer education. Catalogued for ready use.

FRY, A. R. *The Psychology of Learning Composition.* (Illinois English Bulletin.) Oct., 1949. 18 pp. Considers four basic human motives and how they are operative in successful teaching of composition. Contains biographical note about Jesse Stuart, who was scheduled as the speaker for the annual fall meeting of the Illinois Association of English Teachers on October 29.

GAVIAN, R. W. *School Savings in the Social Studies*. Washington 25, D. C.: Education Section, U. S. Savings Bonds Division, Treasury Dept. 1949. 32 pp. Free. It contains two study units: "Learning How to Use Money Wisely" for grades 4-7 and "Plans for Spending and Saving" for grades 7-12. The supplementary material, for use with both units, includes sample personal and family budgets, lists of appropriate books, pamphlets, and films, and factual material on U. S. Savings Stamps and Bonds. The studies were prepared in such a way that they are adaptable to the broad area of social studies wherever it is treated as a unit and also to curricula having subject organization. Major parts of the units are especially pertinent to classes in American history, economics, civics, mathematics, and business education. Part I is developed through questions and activities on money as a medium of exchange, personal money management, and services and expenditures of local governments. Part II considers the relation of money management to the individual, the family, the local community, state and Federal governments.

*A Graded List of Books for School Libraries*. New York 17: Harcourt, Brace, and Co. 1949. 57 pp. A selective list of books suitable for school libraries. Range system of grading is employed. Keyed further for flexibility to meet disparities of vocabulary level and content interest within such placements. Special lists for sight-saving classes and slow readers. Annotated. Classified by type. Type size, illustrations, and organizational recommendations indicated. Author, title, and topical indexes.

*Grand Prairie, Texas*. Washington 6, D. C.: National Commission for the Defense of Democracy through Education, National Education Assn., 1201 16th St., N. W. 1949. 26 pp. The report of an investigation of a case involving the civil rights of teachers and the ethical responsibilities of boards of education. Describes the background of the controversy and the inquiry. Carries the recommendations concerning teachers' contracts and fair dismissal legislation.

*Guidance*. South Orange, N. J.: School District of South Orange and Maplewood. 1949. 23 pp. A bulletin explaining the objectives of public school guidance and describing the organization and responsibilities of staff members for guidance in the local system.

Hall of Fame, Publications of. New York University, 17 E. 80th St., New York 21: *Election Form (Eleventh Quinquennial) for 1950*.

*Handbook of the Hall of Fame*. 75 pp.

*Record of the Results of the Ten Quinquennial Elections—1900-1945*.

*Unveiling of the Bust and Tablet for Sidney Lanier*. 15 pp.

*Unveiling of the Bust and Tablet for Walter Reed*. 19 pp.

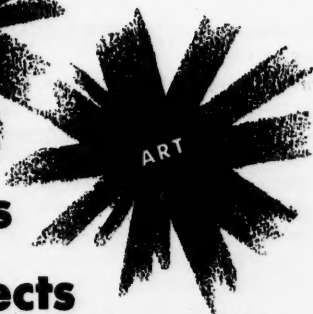
*Unveiling of the Bust and Tablet for Booker T. Washington*. 11 pp.

*Handbook for Teachers*. Tulsa, Okla.: Charles C. Mason, Supt. of Schools. 1949. 40 pp. An orientation book attractively illustrated by the public relations director of the Tulsa Public Schools and a high-school student. A handbook of pertinent statistical data, community advantages, official requirements, professional philosophy, practical charts, scales, maps, calendars, and directories. Attractive format bound for continual reference.

- HARMON, D. B. *The Co-ordinated Classroom*. Grand Rapids 2, Mich.: American Seating Co. 1949. 48 pp. Mr. Harmon, long associated with visual and health aspects of learning with emphasis on the effect of environment, now serves as consulting educationist for school systems, school architects, and school equipment manufacturers to assure them that the needs of growing children are being met. Data used in this paper, replete with graphs and diagrams, have been drawn from studies and experience. They pointedly show the classroom as a hazard to child development, but positive planning for favorably physical classroom environment is offered.
- Higher Education* (The Fortune Survey). New York 1: Fortune, 350 Fifth Ave. 1949 (September Supplement). 16 pp. A survey conducted by Elmo Roper "to show the climate in which higher education in America must subsist." Both laymen and educators were interviewed. Findings indicate the temperament of the people and the diversity of acceptable criteria.
- The High School Student and His G. O.* New York: Board of Education, 110 Livingston St. 1949. 185 pp. A resource unit of workable practices in various New York City schools, for use in orienting new students, as a part of English or civics courses, by advisers, by guidance officers, and by student officers. Contains a clear picture of student participation in school government in New York City, its legal status, its organizational structure. Presents lesson plans adaptable as instruction guides. Documents, worksheets, sample forms, etc., comprise a third section. A bibliography of selected books and magazine articles useful in developing student government activities supplements the contents.
- HILLIS, RUTH. *The Preparation and Evaluation of Instructional Materials on Community Agencies*. Lexington, Ky.: College of Education, Univ. of Ky. 1943. 179 pp. A study of the procedures employed in the preparation of *The Springville Series*, a new series of instructional material prepared for elementary and junior high school as a part of the special aid given through The Sloan Experiment in Applied Economics.
- HOWARD, H. N. *Greece and the United Nations*. (Dept. of State Bulletin Reprint.) Washington 25: Supt. of Doc., U. S. Govt. Print. Off. 1949. 31 pp. 20c. A chronology and summary record of the work of the UN Special Committee on the Balkans.
- How Large Are Our Public High Schools?* Washington 25, D. C.: Supt. of Doc., U. S. Govt. Print. Off. 1949. 39 pp. 25c. Data prepared and arranged by the U. S. Office of Education to enable educators to see what the public high schools are like in relation to size. State-by-state tables bearing on type of organization, enrollment, size of professional staff. Tables and graphs of trends in centralization by year and area.
- How You Can Search for Science Talent*. Washington 6: Science Clubs of America, 1719 N St., N. W. 1949. 22 pp. Information about the Ninth Science Talent Search, the closing date of which is Dec. 27, 1949. Rules and regulations, sample examination questions, a list of winning essay titles, and examples of essays for entering competition for the Westinghouse Science Scholarships amounting to \$11,000. A statistical follow-up of former winners. Poster also.

- I.C.S. Film Catalog.* New York 19: Institutional Cinema Service, Inc., 1560 Broadway. 1949. 80 pp. Free. The major part of the catalog is devoted to listings and descriptions of popular Entertainment Features released in 16-mm. by the major and independent Hollywood studios. Of interest to all teachers of science, mathematics, music, literature, history, and health education is the expanded Educational Films Section. Included are all the listings of the March of Time, Young America Films, Edited Pictures System, Knowledge Builders, and other well-known producers of educational films. Rental basis.
- Impetus.* Paris 16c, France: Unesco House, 19, Avenue Kleber. Sept.-Oct. 1949. 23 pp. Free. Monthly successor to "Reconstruction Newsletter." A worldwide review of reconstruction in education, science, and culture. English, French, and Spanish editions. This issue deals with such topics as "Republic of Children," "Work-Camp Map of Europe," "Middle East Revisited," "Festival."
- Indiana and Midwest School Building Planning Conference: Proceedings.* Bloomington, Ind.: Univ. Bookstore. 1949. 72 pp. \$1.00. Issued as the Sept. issue of the School of Education *Bulletin*. Three typical titles from the table of contents are: "Schools for Efficient Teaching," "Designing Areas for Learning," "Ultra-Violet Air Sanitation in Schools." Discussions of experts—architects and educational consultants—and roundtable discussions of educators and representative laymen on trends in educational environment are reported.
- International Control of Atomic Energy and the Prohibition of Atomic Weapons.* Washington 25: Supt. of Doc., U. G. Govt. Print. Office. 1949. 90 pp. 25c. Sets down the recommendations approved by the General Assembly "arranged under appropriate headings so as to make a clear and unified presentation."
- IVY, A. C., and ROSS, I. *Religion and Race: Barriers to College?* New York 16: Public Affairs Committee, Inc., 22 E. 38th St. 1949. 32 pp. 20c. Published in co-operation with the Anti-Defamation League of B'Nai B'Rith. Based on studies of the American Council on Education and several state agencies. Shows disadvantages and obstacles to high-school graduates of minority groups. Condemns discrimination in college admissions on basis of creed or color. Points out public and private action proposed to eliminate restrictions not in keeping with American democratic ideals.
- KEMPFER, H., and WRIGHT, G. S. *100 Evening Schools.* Washington 25: Supt. of Doc., U. S. Govt. Print. Office. 1949. 71 pp. 25c. A picture of the evening schools in this country—their increasing number, programs, schedules, instructional and administrative staffs, lay advisory committees, housing, and finance. A comprehensive chapter on promotional media contains a section on inducing high-school drop-outs to enroll in evening school. Selected references are listed.
- KENWORTHY, L. S. *Free and Inexpensive Materials on World Affairs for Teachers.* Brooklyn 10, New York: The author, Brooklyn College. 1949. 100 pp. \$1.00; 12 copies for \$10.00. A classified and annotated bibliography of materials available for one dollar or less, keyed to indicate whether for pupil or teacher use.
- LASSER, J. K., and PORTER, S. F. *Money and You.* Chicago: Science Research Associates, 228 S. Wabash Ave. 48 pp. A unit in the Life Adjustment Series that views money as a basic problem of youth with particular emphasis on





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*Learning Through Group Discussion.* Columbus 15, Ohio: The Junior Town Meeting League, 400 S. Front St. 1949. 32 pp. Free. This is the newest book in a series to develop an interest in discussion techniques and current affairs in secondary schools. Two important questions are answered in the book: (1) What are the newest techniques for handling group discussions in the classroom? (2) How can both teachers and students evaluate discussion as a learning procedure?

LENGYEL, E., and HARSCH, J. C. *Eastern Europe Today.* New York 16: Foreign Policy Association, 22 E. 38th St. 1949. 64 pp. 35c. Mr. Lengyel discusses the people of Eastern Europe, their land, and their problems; Mr. Harsch presents American policy there. Together they offer an analysis of the friction of Eastern-Western spheres of influence and a hopeful view for relaxation of Moscow's dominance in exchange for economic assistance and the breaking of dictatorial control from within the twilight zone.

*Living Democracy.* Detroit 14: Barbour Intermediate School, 4209 Seneca Ave. 1949. 24 pp. A summarization of several years' study and experimentation with school activities designed to enrich the learning and living-together experiences of children. The Barbour Intermediate School (Grades 7-9) is a participant in the Detroit Citizenship Education Study.

MAY, M. A. *Planning Films for Schools.* Wash., D. C.: American Council on Education. 1949. 34 pp. 50c. The final report of the Commission on Motion Pictures.

*Mineral Wool Insulation for Heated Industrial Equipment.* Washington 25, D. C.: Supt. of Doc., U. S. Govt. Print. Office. 1949. 36 pp. 15c. Prepared by the U. S. Dept. of Commerce. Sets forth the voluntary standards of the trade.

Music Educators National Conference, Publications of the. 64 E. Jackson Blvd., Chicago 4.

*Graded Music Lists for Festivals.* 1949. 75c.

*Music Education Source Book.* 1948. 277 pp. \$3.50.

*Music for Everybody.* 1949. Illus.

*Music Rooms and Equipment.* 1949. 128 pp. \$1.50.

*Outline of a Program for Music Education.* 4 pp. 5c.

*School Music in Action.* 1949.

*Music Supervision and Administration in the Schools.* Chicago 4: Music Educators National Conference, 64 E. Jackson Blvd. 1949. 30 pp. 50c. Views, trends and needs of supervision and administration of music in the public schools at the state, county, and local level; gives criteria for competency; outlines techniques; has a section on the public relations phase of music education. References listed.

*The National Council of Adult Education—First Annual Report.* Wellington, New Zealand: P. M. Smith, National Secretary of the Council, 192 Tinakori Rd. 1949. 30 pp. Shows the historical development and present functioning of adult education in New Zealand. Summarizes the efforts of the colleges' and various adult education agencies; the experimental programs of Regional Councils among the Maori people; the work of traveling tutors in rural areas; the use of audio-

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visual media, music, drama; the Community Centre movement in the mining areas; educational activities in factories; lecture series; study groups.

*A New Concept of Human Relations.* Lexington: Bureau of School Service, Univ. of Kentucky. 1949. 179 pp. 50c. Proceedings of the 25th Annual Educational Conference and the 14th Annual Meeting of the Kentucky Association of Colleges and Secondary Schools.

*Official Report (1948-49).* Washington 6, D. C.: Dept. of Classroom Teachers, NEA, 1201 16th St., N. W. 1949. 60 pp. Contains reports of national office, regional associations, committees, presidents' conference; the platform and resolutions; personnel of advisory council; list of departmental publications.

*On the Dial.* New York 20: National Broadcasting Co., 30 Rockefeller Plaza. 1949. 8 pp. A selective guide to NBC Radio Programs for Fall, 1949. Includes statement regarding the task of radio in regard to reporting and interpreting the work of the United Nations to the American public. As in each quarterly issue, the best in drama, music, news commentaries, public affairs programs, religious hours, etc., on the NBC network are suggested in advance for planned listening.

*Personnel Standards in Recreation Leadership.* New York 10: National Recreation Assn., 315 Fourth Ave. 1949. 47 pp. 50c. A report issued by a committee of eleven outstanding recreation executives that will be of interest and value to school authorities who are employing recreation personnel or who are making their facilities available to municipal recreation departments for community recreation use. It also affords information concerning recreation leadership as a field of work that should be helpful to guidance teachers in advising students concerning job opportunities in this rapidly expanding field.

*Piano Instruction in the Schools.* Chicago 4: Music Educators National Conference, 64 E. Jackson Blvd. 1949. 63 pp. \$1.00. A report and interpretation of a national survey on such topics as current practices in class instruction for piano, facilities and equipment necessary, and credit for piano study. One of long-range program of studies pertaining to the relationship of music to the general curriculum.

*The "Point Four" Program.* Washington 25, D. C.: Group Relations Branch, Div. of Pub. Liaison, Dept. of State. 1949. 8 pp. Progress Report Number Three contains background information on developments in the President's program for world economic progress through co-operative technical assistance.

*Publications of the American Council on Education.* Washington 6, D. C.: Amer. Council on Educ., 744 Jackson Pl., N. W. 1949. 55 pp. \$1.00. A classified and annotated list of the Council's publications, including filmstrips.

*Publications of the Bureau of Labor Statistics.* Washington 25, D. C.: Bureau of Labor Statistics, U. S. Dept. of Labor. Sept. 1949. 30 pp. A classified listing of bulletins, releases, articles, and reprints from the *Monthly Labor Review* and of forthcoming publications, with sources and prices noted. General topics such as wages and hours, construction and housing, consumers' price index, employment and unemployment, immigration and emigration, regional office reports are indicative of the detailed subject index of the Bureau's publication for the preceding month.

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- Public Education in Princeton and Caldwell County* (Bulletin, Vol. XXII, No. 1). Lexington: Bureau of School Service, College of Educ., Univ. of Ky. Sept., 1949. A survey report on a co-operative study of educational needs and problems in the town of Princeton and the county of Caldwell in Kentucky, under the direction of Charles R. Spain. Meetings with a co-ordinating and guiding citizens committee were open to the public. Emphasis is on information that might help school personnel to develop improved services.
- Radio—The Classroom's Newest Teaching Tool*. New York 13: Educational Products Division, Freed Radio Corporation, 200 Hudson St. 1949. Free. Suggestions for utilizing radio as a teaching technique. Discusses status of school radio broadcasts today. Compiles sources of information for specific problems. Lists AM and FM educational radio stations by states.
- Recreational Reading List of Books Which Present Occupational Information*. Charleston, West Virginia: State Board of Education, Division of Vocational Education. 1949. 75c. A list of over 600 books of recreational reading on occupations prepared and published by the State Guidance Services under the direction of Benjamin G. Kremen, State Supervisor. The books were selected for grades seven through twelve.
- REECE, E. J. *The Task and Training of Librarians*. Morningside Heights, N. Y.: Columbia University Press. 1949. 91 pp. \$3.75. A report of a field investigation carried out from February to May, 1947, to assist with curricular problems then pending before the dean and faculty at the School of Library Service, Columbia University. Deals with skills, attributes, attitudes, and sub-professional training of library science recruits.
- Refuge in Britain*. New York 20: British Information Services, 30 Rockefeller Plaza. 1949. 24 pp. The factual story of Britain's record as an asylum for refugees, shelter to exiles, and as a permanent home for displaced persons. Describes England's resettlement plan for offering instruction in English for communication and education, for housing for reunited family living, and for absorption into the labor market and economy of the country. Cites figures as showing England as a sanctuary in the tragic prewar days. Pictures the homeless as eagerly adjusting.
- Second School Plant Conference and Suppliers Exhibition*. Austin: L. B. Ezell (chairman), School of Education, Univ. of Texas. 1947. 128 pp. Proceedings of the June 10-12, 1947, meeting. Sessions on finance, functions, construction problems, remodeling, and maintenance. Contains presentations by N. E. Viles, Specialist for School Plant Management, U. S. Office of Education, and specialists in illumination, acoustics, architecture, safety, bonding, insurance, etc.
- SHELDON, H. E. *Union Security and the Taft-Hartley Act*. Ithaca, N. Y.: State School of Industrial and Labor Relations, Cornell Univ. 1949. 43 pp. A study of the Buffalo area showing that the Taft-Hartley ban on the closed shop in industry has failed because many employers want to continue closed shop hiring practices.
- The Slow Learner in the Secondary School*. Los Angeles: Div. of Sec. Educ., County Supt. of Schools, Rm. 650, 808 N, Spring St. 1949. 69 pp. Defines the slow learner and offers techniques for identifying him. Aids in organizing and facilitating

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*State Legislation for Education of Exceptional Children.* Washington 25, D. C.: Supt. of Doc., U. S. Govt. Print. Office. 1949. 61 pp. 20c. An account of what the states have done through legislation to give exceptional children educational opportunities. Deals with legal authorization for special education of the physically handicapped, the mentally deficient, the emotionally maladjusted, the socially delinquent, and the mentally gifted. Treats on status of residential schools, identifying and reporting cases, required school attendance and home services, local mandatory and permissive provisions, state aid, certification and functions of personnel.

*The Student Personnel Point of View.* Washington 6, D. C.: American Council on Education, 744 Jackson Pl., N. W. 1949. 20 pp. The report of a conference on problems related to the clarification of the field of student personnel work and its relation to other phases of institutional programs.

*Supplementary Reading.* New York 7: Children's Reading Service, 106 Beekman St. 1949. An annotated, classified, and graded list of books for kindergarten through junior high school, edited by Dorothy Kay Cadwallader, Educational Consultant in the Trenton, N. J., schools, and Director of the Elementary Section of the National Council of Teachers of English. Also contains a chronological list of the Newbery and Caldecott Medal awards and remedial reading suggestions with both *interest* and *reading* levels indicated. Indexed. Foreword on traveling exhibits of catalogued books.

*A Survey of School Building Needs in Riverton, Wyoming.* Laramie: Bureau of Educational Research, College of Education, University of Wyoming. 1949. 46 pp. \$1.00. A study of the community and its growth, its school buildings and sites, its financial background, with a recommendation of a master plan to chart a long-span course of action.

*Technique for Peace.* Washington 25, D. C.: Supt. of Doc., U. S. Govt. Print. Office. 1949. 12 pp. 5c. Publication No. 3621 of the State Dept. From an address on the United Nations and Pacific Settlement by James N. Hyde, Adviser on Security Council and General Affairs to the U. S. Mission to the U. N., before the Institute of International Affairs, University of Maine, on August 1, 1949.

*Training Rural Leaders.* Washington, D. C.: Food and Agriculture Organization of the United Nations, 1201 Conn. Ave., N. W. 1949. 136 pp. \$1.50. Dr. Yang Hsin-Pao of FAO's Rural Welfare Division, prepared this study of the Shantan Bailie School (Kansu Province, China), a school for developing rural leadership, against a background of the Chinese Industrial Co-operative Movement, a village



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*The Truth About Contributory and Non-Contributory Pensions and Social Insurance.* Pittsburgh 22, Pa.: United Steelworkers of America, 1500 Commonwealth Bldg. 1949. 8 pp. Data from official records filed with the Securities and Exchange Commission regarding the salaries and pensions of officials of the steel industry, which points up the double standard for officials and workers. The steel union's view concerning the non-contributory insurance plan recommended by the President's Fact-Finding Board.

*Unifruitco* (Golden Jubilee Edition). New York 6: Editor, Middle America Information Bureau, United Fruit Co., Pier 3, North River. 1949. 52 pp. A bilingual (Eng.-Sp.) monthly house publication that reviews the broad activities—agriculture, shipping, communications, medicine, research, cultural projects, etc.—of the company. This special edition tells the fifty-year history of the company, including the development of the Great White Fleet.

*United Fruit Company Annual Report (1948).* Boston 10: United Fruit Co., 80 Federal St. 1949. 32 pp. An illustrated report of the Board of Directors to the Stockholders, showing the company's growth, breadth of activities, scope of operation. Shows what the company is doing in tropical agriculture, communications, transportation, medicine, sales promotion, public information, and cultural projects.

UNESCO, Publications of. Columbia University Press, International Documents Service, 2960 Broadway, New York 17.

*Conference for the Establishment of the United Nations Educational, Scientific, and Cultural Organization.* 155 pp. \$2.50.

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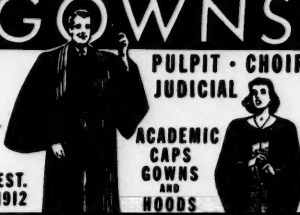
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*The United Nations—4 Years of Achievement*. Washington 25, D. C.: Supt. of Doc., U. S. Govt. Print. Office. 1949. 35 pp. 15c. A report of the Dept. of State issued on the accomplishments of the United Nations and the advancement of international political, economic, and social co-operation thereby effected.

*United Nations in the Schools*. New York 21: Education Dept., Amer. Assn. for the U. N., 45 E. 65th St. 1949. 11 pp. 10c. Suggestions for activities to focus attention on the U. N. and international understanding.

*United Nations Guards and Technical Field Service*. New York 21: Commission to Study the Organization of Peace, 45 E. 65th St. 1949. 46 pp. 15c. Quantity rates quoted on request. This Commission report recommends the prompt establishment by the United Nations of a permanent field service composed of trained observers, technicians, and guards. This service would function in connection with truces and plebiscites as well as missions of mediation and conciliation. The report recommends direct recruiting by the U. N.

*U. S. Naval Training Bulletin*. Washington 25, D. C.: Bureau of Naval Personnel, Dept. of Navy. Sept., 1949. 28 pp. Contains the farewell message of Rear Admiral Sprague, Chief of Naval Personnel; describes various training centers, such as harbor defense; and explains educational opportunities for naval recruits in correspondence courses and USAFI courses.

UPCHURCH, G. R., and HARWOOD, E. C. *Life Insurance and Annuities from the Buyer's Point of View*. Great Barrington, Mass.: American Institute for Economic Research. 1949. 144 pp. \$1.00. An objective study of various types of insurance, insurance companies, insurance contracts, advantages, etc., from the consumer's point of view.

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- What's in Our Sugar Bag.* Washington 6, D. C.: American Bottlers of Carbonated Beverages, 1128 16th St., N. W. 1949. 15 pp. Brings the issue of state control of sugar to the public from the bottlers' point of view, which is to effect a new emphasis in the interpretation and administration of the existing Sugar Act rather than to seek new legislation.
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- Your Child Enters the Public School.* San Francisco, Calif.: Supt. of Schools. 1949. Prepared for parents of children entering school. Presents the varied activities of the first year and explains the educational purposes underlying each. Advice for preparing the child for entrance. An explanation of required information for the protection of the child. Suggestions for good school-home relations.
- Youth Inventory.* Chicago 4: Science Research Associates, 228 S. Wabash Ave. 1949. Points out the major problems of youth as revealed in a survey of 15,000 high-school students polled by Purdue University. A milepost toward more fruitful social and economic relationships. *User's Manual* reports findings. *Examiner Manual* analyzes and interprets results and offers advice regarding the utilization of the inventory. Statistical data on norms, reliability, validity, and correlation are included.



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- Vermont Headmasters Club—*Joseph A. Wiggin*, 92 State Street, Montpelier, Vermont.
- Virginia Department of Secondary-School Principals—*C. M. Bussinger*, Principal, High School, Wytheville, Virginia.
- Washington High-School Principals Association—*E. F. Sayre*, Assistant Superintendent of Schools, Mt. Vernon, Washington.
- West Virginia Association of Secondary-School Principals (*White*)—*B. Fred Hill*, Principal, Thomas Jefferson Junior High School, Charleston, West Virginia.
- West Virginia High-School Principals Conference—*Lawrence V. Jordan*, Principal, State College High School, Institute, West Virginia.
- Wisconsin Association of Secondary-School Principals—*Clyde Shields*, Principal, High School, Waukesha, Wisconsin.
- Wyoming Association of Secondary-School Principals—*S. R. Clark*, Principal, High School, Sheridan, Wyoming.

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